Stolen Art Alert

Volume 3 Number 2
March/April 1982

The *Stolen Art Alert* is published ten times a year by the International Foundation for Art Research.

The Astonishing Waxman Case

Rodin's Grande Main Gauche being readied for return to its owner, Feingarten Galleries in Los Angeles.

In April, a mystery that has haunted New York galleries for nearly ten years was solved with the arrest of a Philadelphia osteopath, Dr. Frank Waxman, who may prove to be the most prolific art thief in decades. Fifty or more separate thefts have been attributed to this well-dressed, well-spoken young man. 25 of the most prominent galleries in New York and their counterparts in Los Angeles, Chicago, Philadelphia, and Palm Beach can expect to have lost works returned. Many of these galleries will be able to boast a clean slate of reported losses. It would seem that Waxman's visits accounted for them all.

Since the recovery, the Philadelphia Police Department and FBI, aided by insurance adjuster William Smith and IFAR, have been involved in the task of locating the owners of about 170 objects seized from Waxman's Philadelphia apartment. A list is published in this issue of 82 works, including sculptures by Henry Moore and Alexander Calder, boxes by Joseph Cornell and Louise Nevelson, and small collages by Dubuffet, Tom Wesselmann, Christo and Andy Warhol, whose owners have been identified. Many of these recoveries were made possible by reports that had been circulated by the Art Dealers Association and IFAR. Other owners were discovered by contacting the artists directly or calling galleries that handle their works. Twenty-four objects, however, remain to be traced, and a list of these works is also published here, in an effort to locate the remaining owners. Thus far, the value of the recovered pieces is estimated to exceed one million dollars.

An anomaly of the Waxman case is that so many galleries have been victimized — many on more than one occasion—and yet the thief was able to operate for eight years or more without apprehension. As early as 1976, when a rash of thefts occurred, IFAR interviews with New York dealers established a pattern of a young man, well-dressed and always carrying a jacket, overcoat, or Gucci shopping bag, who signed a guest book using a fictitious, and often socially pretentious name. At that time, one gallery on Madison Avenue reported a visit during which the man was seen tampering with some small works by Franz Kline in a second-floor gallery. The staff watched him as he left the gallery, crossed the street, and entered another gallery. They phoned a warning, and the man was also watched there. A staff member later commented, "When the man left there, we all got together on the street next to him and thought maybe we would grab his bag. But everyone chickened out. The situation seemed absurd, and we did nothing." It was at this time that an

Continued p 2 col 1

US Is Controlling Imports from Peru

Two customs operations in Miami this year have resulted in further returns of antiquities to Peru, on the principle that Peru is the final owner of all archaeological material coming from its soil. The antiquities had been imported into the United States, in one case, from an intermediary country.

In late April, Lee Moore, the Florida antiquities dealer, ceded possession of a group of antiquities he had attempted to import from Australia last year. The antiquities, consisting of two gold masks, seven other gold pieces, and some assorted less valuable material, were detained by customs officers in Miami on the basis that they appeared to be of Pre-Columbian origin. An interpleader action was set in the Federal District Court in Miami, where both Moore and Peru appeared and asserted ownership of the items.

Moore established that he had acquired the objects in Peru in 1978, had thereafter taken them to the United States and then to Australia, and was bringing them back from Australia when they were detained by U.S. Customs. He had pre-cleared their exit from the United States to Australia. But witnesses for Peru testified that under Peruvian law all Pre-Columbian artifacts not registered as privately owned are the property of the Peruvian government by reason of a general statute in effect since 1929. Moore then withdrew his claim to the material, which has been appraised at a total value of $50,000.

In a similar case, also in Miami, the dealer Daniel Goldfarb ceded title to a shipment of Peruvian ceramic material valued at about $30,000.

Agnes Martin disappeared from Robert Elkon Gallery nearby and a Franz Kline was stolen from David McKee Gallery. Later that year, Joan Washburn Gallery lost a Cornell box to a man of the same description who came to the gallery and wanted to see something in the back room. There were some Cornells in the same room. The man expressed interest in a Cornell box and came back the following Saturday to see it again. This time, he was left alone in the room. After he had left, the box was detected missing. Washburn remembers that the man was nervous, but otherwise he had gained her confidence.

The Agnes Martin, Kline, and Cornell stolen in 1976 were among the works recovered in Waxman's apartment, as was Alexander Archipenko's *Egyptian Motif*, stolen in July 1980, at which time IFAR published a description of the thief (New York Gallery Thefts Continue, *SAA*, Sep 80, p 3).

Waxman was also known to some dealers in New York, Philadelphia, and Florida by his own name, as a collector. It seems, in fact, that the alleged thief often gained entry to a gallery by calling and asking to see the works of a young artist. He was able to obtain introductions from dealers who were his theft victims, to visit other dealers, from whom he stole! But the dealers either failed to connect Waxman with the losses, or felt that they did not have enough evidence to accuse him. Such was the case with the Berenson Gallery in Miami, where in 1974 Waxman made a special appointment to look at some paintings on a Sunday, when the gallery was closed. He arrived with his young son and asked the dealer to watch the child while he looked at some works in the stock room. When the dealer, wondering why he was taking so long, came to check on Waxman, she discovered him outside the gallery closing the trunk of his car. When asked what he was doing, he made an excuse, gathered his child, and promptly left. One of the paintings he had been looking at was missed the following Tuesday, but the full extent of the loss (nine or ten works) was not known for some time.

Finally, it appears that Waxman's unobtrusive appearance and quick-wittedness allowed him to steal without being observed. In at least two incidents, he is believed to have taken small works from an art delivery truck parked on the street. In others, his loot was obtained so stealthily that the gallery suspected that a member of its own staff was responsible, rather than an outsider. Most of the missing works disappeared from the dealer's own desk, or from a stock area.

Over time, however, information on the alleged thief accumulated in the files of William Smith, the insurance adjuster who handles claims for the prominent Huntington T. Block insurance agency. Smith's extensive files on gallery thefts became useful when, in December 1981, the Los Angeles Police Department developed information linking the doctor to three thefts from Los Angeles galleries over the Christmas holidays. This information and a local investigation in Philadelphia led to the search and arrest.

Although reporting of these losses was generally good, several dealers missed so many works that they assumed some were not stolen, but misplaced. Waxman was in possession of four sculptures by Ernest Trova, four Nevelson boxes, and a Dubuffet collage that have been traced to Pace Gallery in New York. Only the Trovas and Dubuffet were published as stolen. At Hokin Gallery in Palm Beach, a Wesselmann watercolor disappeared before the gallery had had a chance to accession it. The work was not known positively to be stolen until after its recovery.

A final mystery in the case is the fact that several works that were stolen at the same time as pieces recovered from Waxman have not turned up. For example, on the same day that a Hepworth bronze disappeared from Gimpel and Weitzenhoffer in New York, a Berrocal puzzle was also reported missing. The Hepworth was recovered, but the Berrocal was not among the several works by this artist that were found in Waxman's apartment. Likewise, a Henry Moore bronze, *Fledglings*, was recovered and traced to David Anderson Gallery. But a Calder mobile, *Sorte de Foxe*, which disappeared the same day, has not been found. FBI agents are continuing their efforts to locate all the victims and track down other suspected losses. They expect that a Federal indictment will be returned at the end of the summer. Pending this prosecution, the FBI will return the stolen property to its owners for safe keeping, if they can establish ownership. But even in this area, there are some major problems, for the owners have often been unable to produce sufficient documentation to establish title. According to the FBI, this includes proof of purchase and documentation of the theft, in the form of a police report, insurance claim, and ADAA or IFAR report of the theft. If an insurance claim has been paid, the insurer must also provide a letter, relinquishing title to the theft victim.

IFAR is helping the FBI to identify the owners of the works seized from Dr. Waxman; any information or inquiries can be directed to IFAR or to Special Agent Robert Bazin, FBI, Philadelphia, Pa, 215/629-0800.

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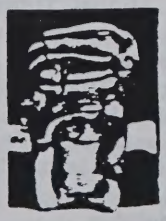
Waxman Case: Owners Sought

AJAY,Abe. White box construction. White polyester resin set in a black frame. 10 × 7 3/4 × 2 1/2 in. No 8/25. Signed on reverse.

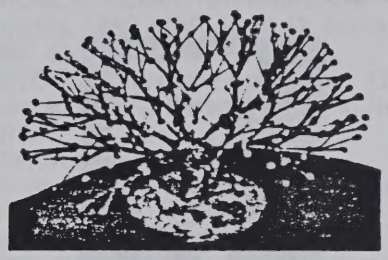
ARMAN. Full Up. Black closed box construction containing a gold sardine can . 9 × 7 × 2 inches. Written on the sardine can: Arman (in an orange rectangle); "FULL-UP"; "Ouvrir avant le 25 octobre 1960"; Iris Clert, Paris, France.

BERROCAL, Miguel. Mini-Headed Michele. Silver-colored metal puzzle. 4 1/4 × 2 3/4 inches including base. Female head with an enamel left eye set with a loose stone. Signed beneath the neck and at the back stamped #1682.

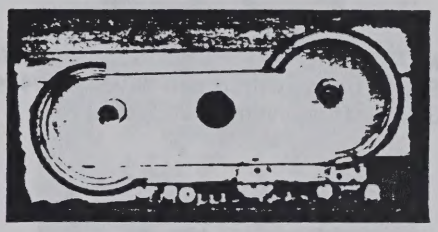


BERROCAL, Miguel. Mini-Maria. White metal puzzle. 3 1/4 × 1 1/2 × 1 3/8 inches. Signed: Berrocal and marked: #02966. With one clear glass eye.

BERTOIA, Harry. Chimes #54. Bronze. 10 3/4 × 4 × 4 5/8 inches.



BERTOIA, Harry. Tree. Bronze. 4 5/8 × 9 inches. Marked: HB-50 and 1490.



CORNELL, Joseph. Box construction. 8 3/4 × 17 × 4 inches. Three thread spools, two perforated balls, four small white beads, a piece of broken green glass, fifteen nails, and a cork fragment in a box with yellow arcs painted on the glass front. Tag with artist's signature in reverse.

DAVIS, Gene. Green Giant, 1978. Acrylic on canvas. 36 1/2 × 42 inches. Signed, titled and dated on back of canvas. Green rectangle with vertical stripes in two groups: blue on left, black on right. Prototype for a print edition.

DAVIS, Gene. Untitled. Acrylic on canvas. 2 3/4 × 191 1/4 inches. Narrow band of stripes: six purple, one light blue, red, white, orange, yellow-green, yellow, blue, red, mauve. Prototype for a print edition.

DAVIS, Ron. Untitled drawing on paper. 18 5/8 × 9 3/4 inches. Mounted on plywood in a wood frame. L-shaped cubic form articulated with lines that divide it volumetrically into concentric squares.

FINKELSTEIN, M. Metal sculpture. 5 1/2 × 2 × 1 1/2 inches. Black box mounted on an aluminum pole. Box encompassing a hexagonal-shaped design. Signed: M. Finkelstein II, 5/6, 1966.

GRUBER, Aaronel de Roy. Lucite Construction, 1971. 5 1/2 × 3 3/4 × 2 1/4 inches. Lower cube signed and numbered: 119-1-6, on a square silver-colored box. 1 1/2 × 1 inch.

HUNT, Richard. Abstract sculpture. Bronze. 5 1/2 × 7 1/8 × 4 in. Signed and dated R. Hunt 75.

HUNTER. Untitled. Pen and ink drawing on paper. 7 7/8 × 7 5/8 in. Signed l/c: Hunter.

IZQUIERDO, Dominico. Beauty and the Beast. Two gold objects on a square silver colored box. 1 1/2 × 1 in.

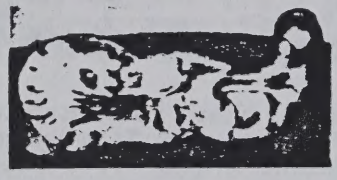
LICHTENSTEIN, Roy. Plate. 8 inches in diameter. Black and white pattern. Stamped on bottom: Johnson China for Durable Dish Co by Roy Lichtenstein © 1966.

LICHTENSTEIN, Roy. Plate. 6 1/4 inches in diameter. Black and white pattern. Stamped on bottom is Johnson China for Durable Dish Co by Roy Lichtenstein © 1966.

McCARTHY. Two Female Nudes, 1970. Pencil drawing on paper. 9 3/4 × 7 1/4 inches. Signed and dated l/r: McCarthy 70. One figure standing, one sitting behind her with hands clasped around raised right leg.

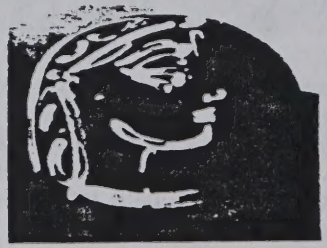
MOORE, Henry. Hatchet-like Head. Bronze on marble base, gold patina. 4 1/2 × 3 1/2 inches. Numbered 4/9. Stamped H... Berlin.

MOORE, Henry. Reclining Figure, Shell Skirt. Bronze with green patina. 6 1/4 × 3 1/2 inches. Numbered 6/9.



MOORE, Henry. Figure. Bronze. 5 1/2 × 3 inches. Signed Moore 2/6, 1976.

PICASSO, Pablo. Ceramic tile. Diam 7 1/2 inches. Marked on reverse: Empreinte Originale de Picasso, Madoura Plein Feu. White head of a young man in right profile on a black background.



UNKNOWN. Anemones, 1968. Shadow box construction with an aluminum frame and black leather ground. Oil on canvas. 9 × 7 inches. Blue, green and black.

VASARELY, Victor. Vasarely Planetary Folklore Participations No. 1. Plastic blocks in a steel box with a steel tray. 20 inches square. Marked: William Wise Editions, #315. Label on outside: For the Common Market: Galerie les Contards, 4-Lacoste (Vaucluse), France. In collaboration with Editions Denise René-Multiple, Paris.

Waxman Case Recoveries

ARCHIPENKO, Alexander. Egyptian Motif, 1917. Bronze. No 11/12F. *SAA*, Sep 80, no 45. ADAA no 2496. Stolen 22 Jul 80 in New York

ARCHIPENKO, Alexander. Standing Female, 1916. Bronze. No 12/12F. Stolen Jul 80 in New York.

AVERY, Milton. Mediator by the Sea. Flow brush drawing. ADAA no 1592. Stolen Sep 74 in Philadelphia.

BERROCAL, Miguel. Three works (puzzles, mini-caryatid figures). Stolen in Ft. Lauderdale.

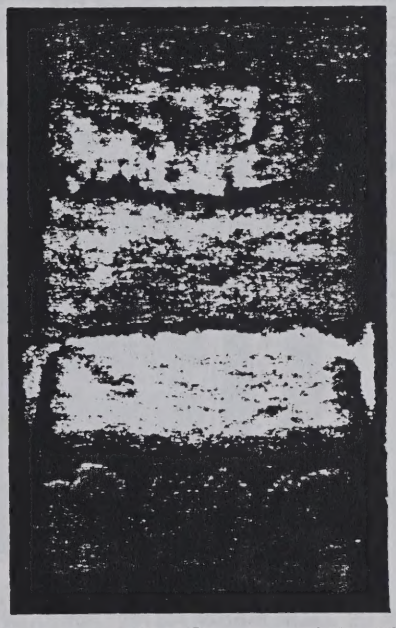
BROOKS, John. Tryon, 1969. Acrylic on canvas. Stolen 1974 in Miami.

CALDER, Alexander. A Famous Old Lady Had Three Sticks, 1944. Pen and ink drawing. ADAA no 1592. Stolen Sep 74 in Philadelphia.

CALDER, Alexander. Moths, 1974. Mobile. Stolen 1981 in New York.

CALDER, Alexander. Splotchy. Oil on canvas. *SAA*, Aug 81, no 3. ADAA no 2591. Stolen 1980 in New York.

CALDER, Alexander. Three Dots on Brass and Red, 1955. Mobile. ADAA no 1636. Stolen 1975 in New York.
CHRISTO. Running Fence Collage, 1975. Stolen 1975-6 in New York.
CORNELL, Joseph. Untitled Box Construction, 1959. *SAA*, Jan/Feb 81, no 3. Stolen Dec 80 in Palm Beach.
CORNELL, Joseph. Box of Minutiae, 1933. *Index of Stolen Art/1977*, no 77.138. ADAA no 1835. Stolen May 77 in New York.
CORNELL, Joseph. Grand Hôtel Bon Port. Box construction. IFAR no 81.424. ADAA no 3038. Stolen 23 Dec 81 in Los Angeles.
CORNELL, Joseph. Sand Box Construction Pink and Blue. IFAR 76.24.1. ADAA no 1746. Stolen Oct 76 in New York.
CORNELL, Joseph. Collage. Stolen ca 1976 in Los Angeles.
DINE, Jim. Crack, 1964. Watercolor. Stolen 1981 in New York.
DUCHAMP-VILLON, Raymond. Figurehead. Bronze. No 5/9. Stolen in New York.
DUBUFFET, Jean. Le Strabique or Figurine, 1953. Collage. *SAA*, Oct 79, no 19. ADAA no 2069. Stolen Nov 78 in New York.
ESKIMO. Carving. Green stone. Stolen in Palm Beach or Chicago.
ESTES, Richard. Untitled, 1965. Stolen in New York.
FRANKENTHALER, Helen. Thanksgiving Day, 1974. Ceramic tile. Stolen 1974 in Philadelphia.
FRANKENTHALER, Helen. Untitled. Ceramic tile. Stolen in New York.
FRIEDEBERG, Pedro. Chair Figurine. Stolen in Chicago.
GUSTON, Philip. Rocks, 1972. Oil on masonite. Stolen 1981 in New York.
HARRIS, John. Art. Neon sculpture. Stolen 1974 in Miami.
HEPWORTH, Barbara. Sculpture with Colour Opus 459, 1968. Bronze. *SAA*, Dec 81, no 35. ADAA no 2778. Stolen 15 Sep 81 in New York.
HOFMANN, Hans. Untitled — New England Seashore. Drawing. ADAA no 1592. Stolen Sep 74 in Philadelphia.
HOFMANN, Hans. Untitled. Drawing. Stolen 1974 in Philadelphia.
JOHNS, Jasper. Flashlight. Bronze. IFAR no 76.105. ADAA no 1694. Stolen 1975 in New York.
KING, William. Beethoven: Tout Seul, 1977. Stolen in New York.
KLINE, Franz. Study for Flanders, 1961. Ink and oil on paper. ADAA no 1652. Stolen 1975 in New York.
KLINE, Franz. Untitled. Oil on canvas. *SAA*, Dec 81, no 4. ADAA no 3050. Stolen Nov 81 in New York.
KOONING, Willem de. Two Women, 1950. Drawing. *Index of Stolen Art/1977*, 77.312. ADAA no 1812. Stolen 1977 in Los Angeles.
LINDNER, Richard. Untitled crayon drawing, 1960. IFAR no 78.57. ADAA no 1962. Stolen 1977 in New York.
LIPSCHITZ, Jacques. Encounter, 1929. Bronze. No 6/7. Stolen Nov 81 in New York.
MARCA-RELLI, Conrad. Wood construction, 1969. No 37/50. Stolen 1974 in Miami.
MARTIN, Agnes. Untitled (Gray), ca 1963. Oil on canvas. *Index of Stolen Art/1977*, no 77.311. ADAA no 1811. Stolen 1977 in New York.



Pèchage by Man Ray, one of the 98 works that has been identified in the Waxman case. It was published stolen by IFAR in 1979.

MOORE, Henry. The Family, 1978. Bronze. No 6/9. *SAA*, Mar/Apr 81, no 156. Stolen Oct 80 in New York.
MOORE, Henry. Fledglings, 1971. Bronze. No 2/9. *SAA*, Mar 80, no 61. ADAA no 2327. Stolen in New York.
MOORE, Henry. Mother and Child, 1979. Drawing. Stolen Nov 81 in New York.
MOORE, Henry. Mother and Child. Bronze. No 7/9. Stolen Jan 82 in New York.
MOORE, Henry. Mother and Child: Paleo, 1979. Bronze. *SAA*, Dec 81, no 36. ADAA no 3017. Stolen Sep 81 in New York.
MOORE, Henry. Reclining Figure with Crossed Legs, 1976. Bronze. No 6/9. Stolen 1981 in New York.
MOORE, Henry. Standing Figure, Shell Skirt, 1975. Bronze. No 5/9. *SAA*, Dec 81, no 37. ADAA no 3017. Stolen Sep 81 in New York.
MOORE, Henry. Upright Figure, no 14166. Bronze. No 6/9. Stolen Nov 81 in New York.
MOORE, Henry. Upright Mother and Child. Bronze. No 9/9. IFAR no 82.52. Stolen Feb 82 in New York.
MOTHERWELL, Robert. Untitled drawing, 1945. Stolen in New York.
NEVELSON, Louise. Dark Cryptic, 1975. Black box construction. *Index of Stolen Art/1977*, no 77.157. ADAA no 1782. Stolen 1977 in Palm Beach.
NEVELSON, Louise. Diminishing Reflection, 1964. Black box construction. Stolen 1974 in Miami.
NEVELSON, Louise. Diminishing Reflection 7, 1964. Black box construction. Stolen 1974 in Miami.
NEVELSON, Louise. Sky En . . . ,1973. Black box construction. Stolen in New York.
NEVELSON, Louise. Floating Cloud Cryptic # XI. White box construction. Stolen Dec 79 in Palm Beach.
NEVELSON, Louise. Black box construction. Stolen in New York.
NEVELSON, Louise. Black box construction. Stolen in New York.
OLDENBURG, Claes. Good Humor Bar Relief, 1963. ADAA no 1703. Stolen in New York.
OLDENBURG, Claes. Untitled drawing, 1962. Stolen 1974-5 in Los Angeles.
OLIVEIRA, Nathan. Environment, 1962. Gouache on paper pasted on board. Stolen ca 1976 in New York.
OLIVEIRA, Nathan. Figure in a Landscape with Writing, 1962. Gouache on paper pasted on board. Stolen ca 1976 in New York.
PARKER, Ray. Untitled, 1967. Acrylic on canvas. Stolen 1974 in Miami.
PICASSO, Pablo. Nu aux gros siens. Bronze. No 2/10. Stolen Dec 81 in Los Angeles.
PISTOLETTO, Michelangelo. Self-Portrait Heads (8). Print on copper plate. All numbered from an edition of 100. Stolen 1974 in Miami.
RAY, Man. Pèchage. Painted box construction. *Art Theft Archive Newsletter*, Summer 79, no 40. ADAA no 2115. Stolen in New York.
RICKEY, George. Kinetic Sculpture, 1978. Stolen in New York.
RODIN, Auguste. Grande Main Gauche. Bronze. ADAA no 3037. Stolen Dec 81 in Los Angeles.
ROTHKO, Mark. Two-sided drawing. Stolen in New York.
SAMARAS, Lucas. Untitled Drawing no 5. Stolen in New York.

In This Issue

SANDER, Ludwig. Blue Square. Acrylic on canvas. Stolen 1974 in Miami.
SEGAL, George. Three Polychrome Plaster Fragments depicting parts of the body. Stolen in New York.
TOBEY, Mark. Four Untitled Works on paper. Stolen 1979 in New York.
TROVA, Ernest. FM/Study #106. Brass figure on a column encased in blue plexiglas. ADAA no 1624. Stolen in New York.
TROVA, Ernest. FM/Study #01523 (Hatchet Man), 1972. ADAA no 1356. Stolen 1972 in Philadelphia.
TROVA, Ernest. Walking Man. Hinged brass. ADAA no 1253. Stolen 1971 in New York.
TROVA, Ernest. FM/Study #171 (2), 1970. Bronze hinged figure resting on its stomach. ADAA no 1624. Stolen in New York.
TROVA, Ernest. Standing Figure, 1969. Bronze. No 6/6. Stolen in New York.
WARHOL, Andy. Anemones. Oil on canvas. Stolen in New York.
WARHOL, Andy. Mao, 1973. (Two). Acrylic and silkscreen on canvas. ADAA no 1608. Stolen 1975 in New York.
WARHOL, Andy. Printed Dollar No. 1, 1962. Silkscreen on canvas. ADAA no 1608. Stolen 1975 in New York.
WESSELMANN, Tom. Prototype for Collage Edition, 1970. Collage on board. *SAA*, Aug 80, no 12. ADAA no 2450. Stolen May 80 in New York.
WESSELMANN, Tom. Reclining Nude: Prototype for a Collage Edition, 1973. Stolen Fall 81 in Palm Beach.
WESSELMANN, Tom. Smoker Study, 1974. Watercolor. Stolen 1979 in New York.
WESSELMAN, Tom. Study for Bedroom Collage, 1971-3. Stolen in New York.
ZOX, Larry. Diagonal. Oil on masonite. Stolen in New York.

Two residential robberies in the Northeastern United States and thefts from eleven museums worldwide comprise the bulk of this issue.

In a domestic burglary on April 17 at Sands Point (Long Island), New York, three robbers entered the back door of the secluded home of Mr. and Mrs. John Howley, tied up and taped the eyes of the maid, and spent thirty to forty-five minutes ransacking the house before making off with the artwork, silver, and china. The paintings, including an early Picasso, a Robert Henri, and a landscape attributed to Claude Monet, were from the collection of the late Mrs. Georgine Weatherill Shillard-Smith, Mrs. Howley's mother. A reward is offered for the recovery of the collection (nos 205-6, 211, 219, 223, 267, 274, 282-4, 291-2, 345).

On March 28, thieves entered the studio/office at the residence of Andrew Wyeth in Chadds Ford, Pa through a rear window and stole fifteen paintings and prints. The stolen works were mostly by Andrew and Jamie Wyeth (nos 209-10, 227-36, 295-6).

A reward of $5000 is offered by the artist Daphne Mumford for the return of her painting Mother Earth. The large diptych, measuring 50 × 120 inches overall, was stolen from an exhibition at the Greene Street restaurant in New York (no 221).

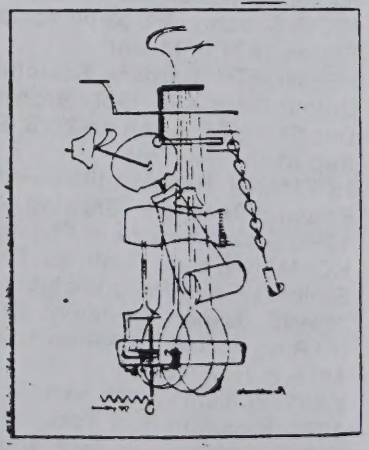
Seven fragments looted from the tomb of Haremheb at Thebes, Egypt are among important cultural property listed in this issue (nos 348-352). Also published in this issue are five bronzes stolen from the Archaeological Museum in Bodhgaya, India (nos 397-401) and a rare Gallo-Roman figurine from the museum at Morlaix, France (no 356).

Thirty-three gold and silver objects stolen from the National Museum of Anthropology and Archaeology in Lima, Peru are fully documented and illustrated in this issue (nos 357-88). The most important work stolen in this theft, a Tumi or ceremonial knife, was published in the previous issue of *Stolen Art Alert* (no 193).

Noteworthy among museum losses is the brazen theft of a Remington Bronco Buster from the Columbia (South Carolina) Museum of Art (no 321). The thieves apparently backed a car up to the door of the museum, tied a rope from the door to the bumper, and jerked the door off its hinges. As the alarm sounded, the thieves raced into the building, snatched the Bronco Buster, which was near the entrance, and fled. After the fact, observers reported seeing a car with out-of-state license plates circling the museum. The FBI is conducting an interstate investigation of the case.

Works by modern artists including Jawlensky, Nolde, Feininger, and Marcoussis were stolen from the museum in Lodz, Poland, and are believed to have been taken abroad (nos 212, 237-8, 265-6, 268-9, 285-90, 338).

Man Ray's Paraphernalia (no 294) is missing due to a mixed-up delivery by a New York framer. The work was sent to the framer by La Boetie Gallery in New York. The framer states that he returned the drawing to the wrong address, another gallery. However, the latter gallery denies having received it. The rightful owners have been unable to secure its return, and wish to assert a claim of ownership.



The stolen works listed in this publication are grouped under six main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

205 EILSHEMIUS, Louis (1864-1941). Bathers. Oil on canvas. 50.8 × 86.4 cm. Three female nudes bathing in a brook, one is diving. Predominantly yellow, green, and beige-blue. *82.130.7. Sands Point, NY. 13 Apr 82.

206 HENRI, Robert (1865-1929). Happy Youngster. Oil on canvas. 61 × 50.8 cm. Signed l/r: Robert Henri. *82.130.3. Sands Point, NY. 13 Apr 82.

207 Portrait of a Young Girl, 1852. Oil on canvas. 84 × 101 cm. Signed indistinctly with a monogram and dated: Clinton 1852. *82.97. Los Angeles, Ca. Early 82.

American, 20th Century

208 BARKER, Walter William (b Germany, 1921). Lower Tiber Valley. Oil on canvas. 172.7 × 109.2 cm. Signed. Non-objective painting in blues and greys. 82.65. Springfield, Mo. 1 Mar 82.

209 CASSELLI, Henry. After Rehearsal, 1980. Watercolor. *82.128.15. Birmingham Township, Pa. 28 Mar 82.

210 CRAWFORD, John. North Sea, 1981. Acrylic on panel. 82.128.14. Birmingham Township, Pa. 28 Mar 82.

211 DAVIDSON, Zita. Portrait of Georgine Howley. Oil on canvas. 76.2 × 66 cm. Signed l/r: Zita. *82.130.14. Sands Point, NY. 13 Apr 82.

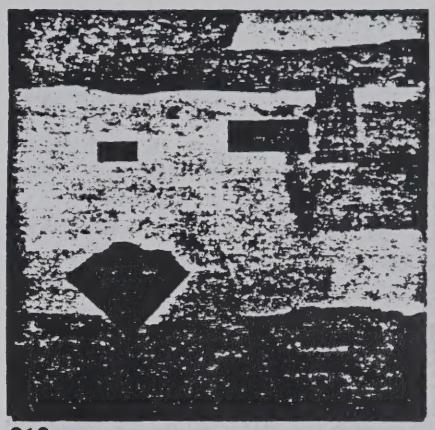
212 FEININGER, Lyonel (1871-1956). The Windmill, 1918. Oil on canvas. 25 × 100 cm. Signed l/l: Feininger 18. *82.74.2. Lodz, Poland. 11 Jul 81.

213 HOIE, Helen. A Capella. Acrylic on canvas. 116.8 cm square. Signed l/l: H. Hoie. *82.53.1. Missing in transit NY to Fl. 26 Jan 82.

214 HOIE, Helen. Partita. Acrylic on canvas. 106.7 × 119.4 cm. *82.53.2. Missing in transit NY to Fl. 26 Jan 82.

215 HOIE, Helen. Passage at Noon. Acrylic on canvas. 99 × 132 cm. *82.53.3. Missing in transit NY to Fl. 26 Jan 82.

216 HOWELL, Peter. After the Race,



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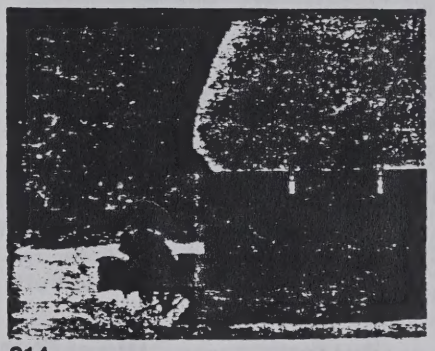

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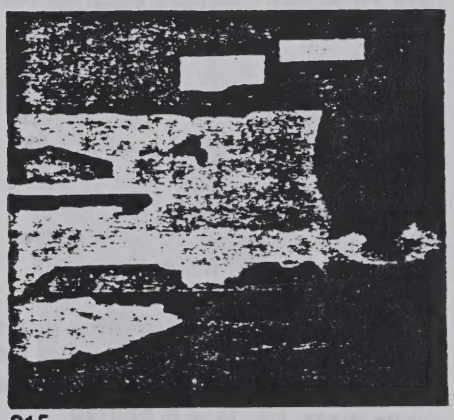

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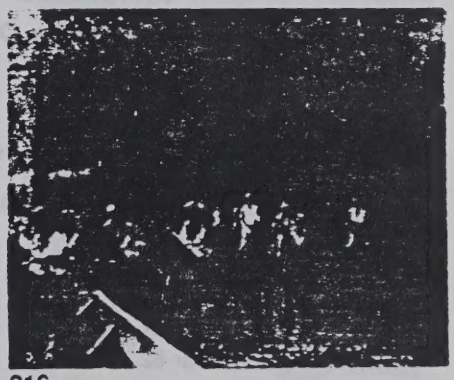


216

1981. Oil on canvas. Approx 50.8 × 61 cm. Signed and dated l/l: Howell 81. *82.118.2. Middleburg Va. 16 Feb 82.

217 KOEHLER, Henry (b 1927). Before the Start, 1972. Oil on canvas. 50.8 × 76.2 cm. Signed l/r: Henry Koehler. Inscribed on the back are the names of the owners of the racing colors. *82.118.1. Middleburg, Va. 16 Feb 82.

218 LITTLE, John (b 1907). Rue Plessis-Logan, Montreal. Oil on canvas. 76.2 × 101.6 cm. Inscribed on verso on bottom stretcher: JL 8-23, 81-85. Springtime street scene with red brick buildings on both sides. 82.99. Montreal, Canada. Feb 82.

219 MAISON, Mary. Portraits (Pair). Oil on canvas. 91.5 × 86.4 cm each. Mr. and Mrs. Christopher Wetherill dressed in colonial costume. Copies after John Singer Sargeant. 82.130.10-11. Sands. Point, NY. 13 Apr 82.

220 MITCHELL, Joan (b 1926). Also Last October, 1977. Oil on canvas. 73.7 × 120.6 cm diptych. *82.71.2. New York, NY. 11 Feb 82.

221 MUMFORD, Daphne. Mother Earth, 1978. Oil on two canvases. Each canvas 127 × 152.4 cm. *82.66. New York, NY. 12 Mar 82.

222 MURPHY, Catherine, E. (b 1946). 5 Bennett Avenue, 1981. Oil on canvas. 91.4 × 101.6 cm. *82.71.1. New York, NY. 11 Feb 82.

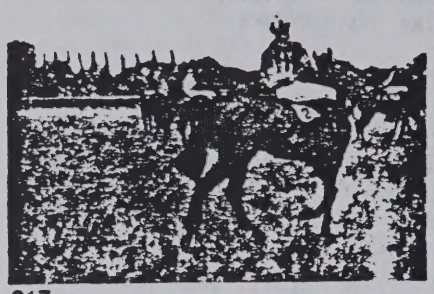
223 PIERCE, Dorothy Mason. Girl in Lane. Oil on canvas. 45.7 × 30.5 cm. Signed. 82.130.16. Sands Point, NY. 13 Apr 82.

224 REYNOLDS, Margaret. Young Girl. Oil on canvas. Approx 45.7 × 55.9 cm. Signed: P.R. Profile of a little girl in a white dress. Her face is blurred. 82.118.4. Middleburg, Va. 16 Feb 82.

225 SIGRIST, Solomon. Landscape. Oil on canvas. Approx 71.1 × 81.3 cm. Swiss park scene. 82.118.3. Middleburg, Va. 16 Feb 82.

226 STRATER, Henry (b 1896). Incoming Tide, York, 1964. Oil. 53.3 × 94 cm. Signed and dated l/r: Strater '64. *82.98. New York, NY. Early 82.

227 WYETH, Andrew (b 1917). Baron Philippe, 1981. Dry brush. Signed l/r: A. Wyeth. *82.128.7. Birmingham Township, Pa. 28 Mar 82.



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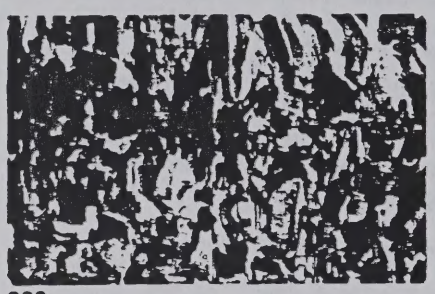

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228 WYETH, Andrew (b 1917). Block and Tackle, 1967. Watercolor. *82.128.4. Birmingham Township, Pa. 28 Mar 82.

229 WYETH, Andrew (b 1917). Charlie Stone's Fish House, 1977. Watercolor. Signed l/r: Andrew Wyeth. *82.128.5. Birmingham Township, Pa. 28 Mar 82.

230 WYETH, Andrew (b 1917). Gray Mare, 1979. Watercolor. Signed l/l: Andrew Wyeth. *82.128.6. Birmingham Township, Pa. 28 Mar 82.

231 WYETH, Andrew (b 1917). Saracen Helmet, 1981. Watercolor. Signed l/r: Andrew Wyeth. *82.128.3. Birmingham Township, Pa. 28 Mar 82.

232 WYETH, Andrew (b 1917). Thawing, 1972. Watercolor. *82.128.2. Birmingham Township, Pa. 28 Mar 82.

233 WYETH, Andrew (b 1917). Writing Chair, 1961. Watercolor. Signed l/l: Andrew Wyeth. *82.128.1. Birmingham Township, Pa. 28 Mar 82.

234 WYETH, Jamie (b 1946). Andy Warhol, Clasped Hands, 1976. Mixed media. Signed l/r: J. Wyeth. *82.128.10. Birmingham Township, Pa. 28 Mar 82.

235 WYETH, Jamie (b 1946). Shorty, 1963. Oil. *82.128.11. Birmingham Township, Pa. 28 Mar 82.

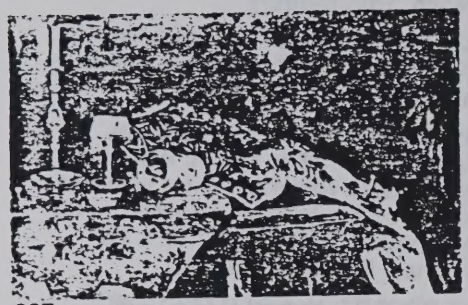
236 WYETH, Jamie (b 1946). Whitewash, 1967. Oil. *82.128.13. Birmingham Township, Pa. 28 Mar 82.

Australian, 20th Century

237 FEUERRING, Maksymilian (b Poland, 1896). Guignol– Theater of Marionnettes, ca 1928. Oil on canvas. 100 × 81 cm. Signed l/r: M. Feuerring Paris. *82.74.4. Lodz, Poland. 11 Jul 81.

238 FEUERRING, Maksymilian (b Poland, 1896). Woman at her Dressing Table, ca 1928. Oil on canvas. 65 × 55 cm. Signed u/l: Feuerring Paris. *82.74.3. Lodz, Poland. 11 Jul 81.

221



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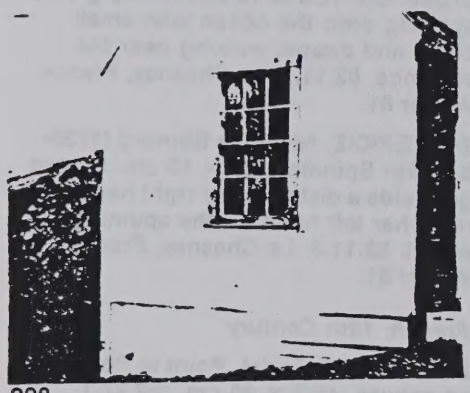

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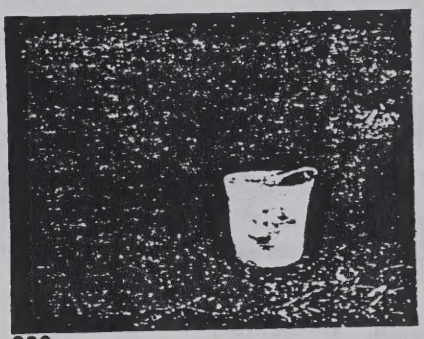

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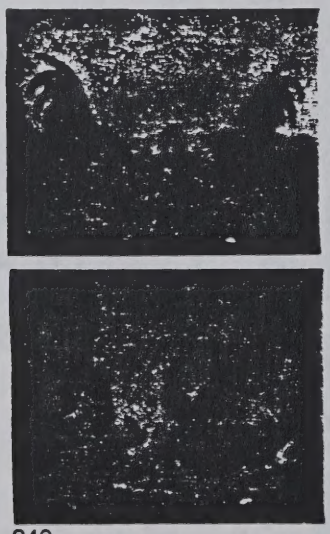
Canadian, 18th Century

239 SIMCOE, Elizabeth (1766-1850). York Harbor, Upper Canada, July 21, 1796. Watercolor. 7.6 × 11.4 cm. Inscribed u/l: H.M.S. Ship Onondaga off York Harbor July 21, 1796. Predominantly grey blue and light brown. *82.64. Toronto, Canada. 15 Nov 81.

239

Dutch, 19th Century

240 VERHOESEN, Albertus (1806-81). Roosters and Chickens in a Farmyard (three paintings). Oil on wood panel. 12.7 × 17.1 cm each. Signed and dated: 1869. *82.48.3-5. Cold Spring Harbor, NY. 13 Feb 82.



240

English, 19th Century

241 HERRING, Benjamin (1830-71). Coaching Scene, 1869. Oil on panel. 28.6 × 23.5 cm. Signed and dated. Marked on back in wax pencil: IC 4027. *82.119. New York, NY. 25 Mar 82.

241

English, 20th Century

242 SMITH, Matthew (1879-1959). Figure and Still Life. Oil on canvas. 73.7 × 101.6 cm. Signed l/r: MS. Woman dressed in bright yellow and white. Background is deep blue and vermillion. *82.24. London, England. 6 Feb 80.

242

Flemish, 15th Century

243 BOSCH, Hieronymus (ca 1450-1516). St. Christopher. Oil on wood. 42 × 26.5 cm. *82.43.1. Paris, France. 2 Nov 81.

243

French, 18th Century

244 BOILLY, Louis-Léopold (1761-1845). Portrait of Dr. Ampère. *82.44.2. Paris, France. 21 Mar 81.

245 ROBERT, Hubert (1733-1808). Waterfall. Oil. 22 × 16 cm. Waterfall flowing onto rocks at center with two women on the bank and hunters in the background. Pink sky. 82.11.1. Le Chesnay, France. Winter 81.

246 ROBERT, Hubert (1733-1808). Grotto. Oil. 12.5 × 16 cm. Rocky grotto opening onto the ocean with small boats and people walking near the entrance. 82.11.2. Le Chesnay, France. Winter 81.

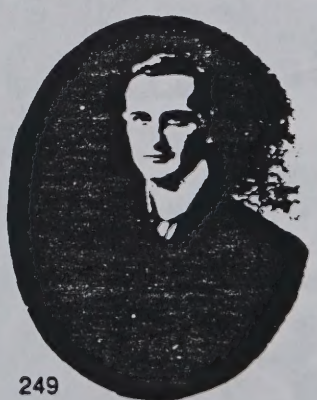
247 LEPICIE, Nicholas Bernard (1735-84). Girl Spinning. 25 × 19 cm. Seated girl holds a distaff in her right hand and rests her left hand on the spinning wheel. 82.11.3. Le Chesnay, France. Winter 81.

French, 19th Century

248 BRISSOT, André. Point to Point. Oil on canvas. 45.8 × 66 cm. *82.27.1. Southport, Ct. 17 Oct 81.

248

249 CHATRAN, Thiéobald (1849-1907). Portrait of Ralph Pulitzer, 1905. Oil on canvas. Approx h 61 cm. Signed and dated. *82.67.1. Boston, Ma. 11 Mar 82.



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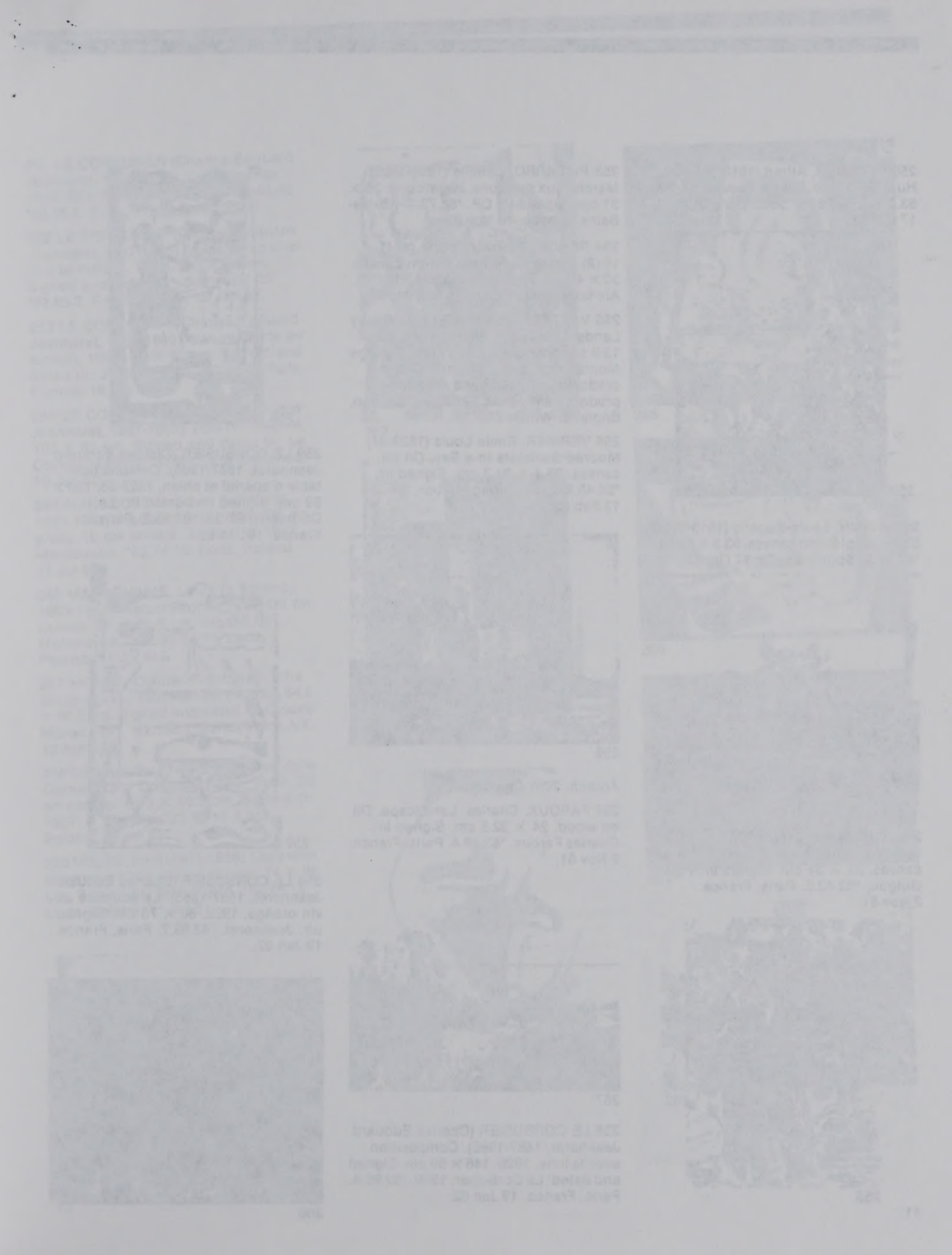


250 DEDREUX, Alfred (1810-60). Hunting Scene. Oil on canvas. 63.5 × 53.3 cm. *82.23.3. Southport, Ct. 17 Oct 81.

250

251 GINAIN, Louis-Eugène (1818-86). Exercising. Oil on canvas. 53.3 × 65 cm. *82.27.2. Southport, Ct. 17 Oct 81.

251

252 GUIGOU, Paul (1834-71). Landscape in South of France. Oil on canvas. 23 × 34 cm. Signed l/r: Paul Guigou. *82.43.5. Paris, France. 2 Nov 81.

253

253 PISSARRO, Camille (1830-1903). Marché aux poissons. Watercolor. 36 × 31 cm. Signed l/l: CP. *82.72.2. Aix-les-Bains, France. 16 Nov 82.

254 RENOIR, Pierre Auguste (1841-1919). Buste de femme. Oil on canvas. 50 × 40 cm. Signed l/r: Renoir. *82.72.1. Aix-les-Bains, France. 16 Nov 81.

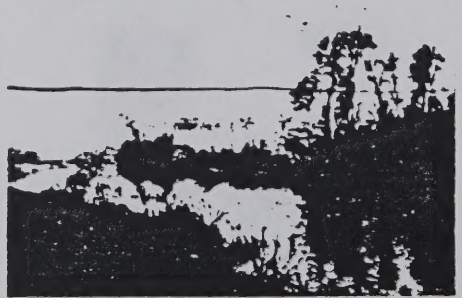
255 VALTAT, Louis (1869-1952). Rocky Landscapes (two). Watercolors. 9.5 × 13.9 cm. Stamped: L.V. Titles: Paysage Montagneux and Collioure. One is predominantly pink and the other is predominantly blue. 82.10. 1-2. London, England. Winter 81.

256 VERNIER, Emile Louis (1829-87). Moored Sailboats in a Bay. Oil on canvas. 25.4 × 34.3 cm. Signed l/r. *82.48.2. Cold Spring Harbor, NY. 13 Feb 82.

256

French, 20th Century

257 FAROUX, Charles. Landscape. Oil on wood. 24 × 32.5 cm. Signed l/r: Charles Faroux. *82.43.4. Paris, France. 2 Nov 81.

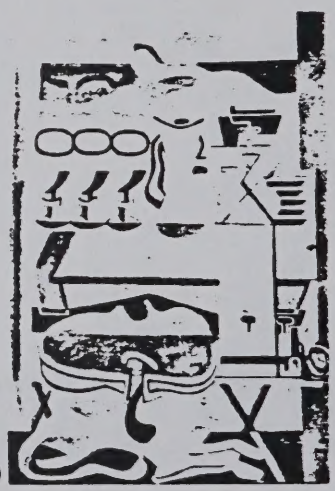


257

258 LE CORBUSIER (Charles Edouard Jeanneret, 1887-1965). Composition avec la lune, 1929. 146 × 89 cm. Signed and dated: Le Corbusier, 1929. *82.95.4. Paris, France. 19 Jan 82.

258

259 LE CORBUSIER (Charles Edouard Jeanneret, 1887-1965). Composition: table d'apéritif et chien, 1927-38. 130 × 89 cm. Signed and dated l/r: Le Corbusier, 27-38. *82.95.2. Paris, France. 19 Jan 82.



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260 LE CORBUSIER (Charles Edouard Jeanneret, 1887-1965). La bouteille de vin orange, 1922. 60 × 73 cm. Signed u/r: Jeanneret. *82.95.7. Paris, France, 19 Jan 82.

260

261 LE CORBUSIER (Charles Edouard Jeanneret, 1887-1965). La cheminée, 1918. 60 × 73 cm. Signed l/r: Jeanneret. *82.95.6. Paris, France. 19 Jan 82.

262 LE CORBUSIER (Charles Edouard Jeanneret, 1887-1965). La dame au chat et la théière, 1928. 100 × 81 cm. Signed and dated l/r: Jeanneret 28. *82.95.3. Paris, France. 19 Jan 82.

263 LE CORBUSIER (Charles Edouard Jeanneret, 1887-1965). Nature morte au siphon, 1921. 73 × 60 cm. Signed and dated l/r: Jeanneret 21. *82.95.1. Paris, France. 19 Jan 82.

264 LE CORBUSIER (Charles Edouard Jeanneret, 1887-1965). Ubu IV, 1940-44. 100 × 81 cm. Signed and dated l/r: Le Corbusier 40/44. *82.95.5. Paris, France. 19 Jan 82.

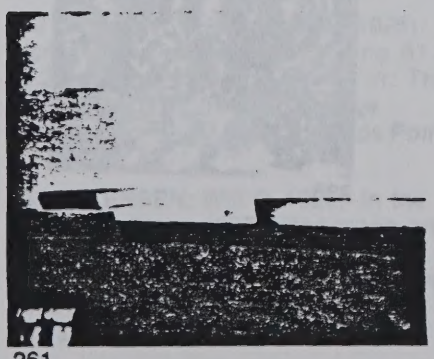
265 MARCOUSSIS, Louis (b Poland, 1883-1941). Nature morte, 1922. Oil on glass. 16 cm square. Signed l/l: 1922 Marcoussis. *82.74.10. Lodz, Poland. 11 Jul 81.

266 MARCOUSSIS, Louis (b Poland, 1883-1941). Nature morte, 1929. Oil on canvas. 24 × 32.5 cm. Signed l/c: Marcoussis. 29. *82.74.11. Lodz, Poland. 11 Jul 81.

267 MONET, Claude, Attributed. Villa Bouguereau, 1901. Oil on canvas. 64.8 × 90.2 cm. Signed and dated l/l: Claude Monet 1901. *82.130.2. Sands Point, NY. 13 Apr 82.

268 SIGNAC, Paul (1863-1935). Vue de la Corne d'Or– Constantinople, 1907. Oil on canvas. 65.5 × 80.5 cm. Signed l/r: 1907. P. Signac. *82.74.13. Lodz, Poland. 11 Jul 81.

269 NOLDE, Emil (1867-1956). Lady with Begonias, 1924. Oil on canvas. 74 × 98 cm. Signed l/r: Emil Nolde. *82.74.12. Lodz, Poland. 11 Jul 81.



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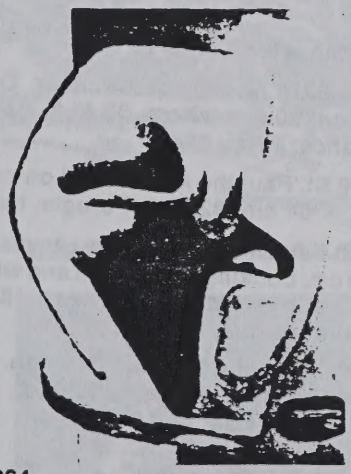

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Italian, 15th Century

270 Tuscan School. St. John the Baptist. Tempera on panel. 75 × 36 cm. *82.55. Fiesole, Italy. 7 Jan 82.

Italian, 16th Century

271 LATTANZIO di Nicolo di Liberatore da Foligno. The Angel of the Annunciation, 1523. 72 × 60 cm. *82.38.1. Perugia, Italy.

272 PALMA, Jacopo di Antonio, Il Giovane (1544-1628). Crucifixion. Oil on canvas. 405 × 190 cm. *82.34. Torreglia (Padua), Italy. 19 Feb 81.

273 Portrail of a Monk. Oil on wood. 36 × 28 cm. 82.43.2. Paris, France. 2 Nov 81.

Italian, 17th Century

274 MAGNASCO, Alessandro (1667-1749). Pastoral. Oil on canvas. 76.2 × 101.6 cm. Shepherd seated on a rock surrounded by sheep in a field. 82.130.13. Sands Point, NY. 13 Apr 82.

275 PIETRO DA CORTONA, Pupil. Discovery of Moses in the Nile. Oil on canvas. 98 cm square. *82.38.5. Perugia, Italy.

276 PIETRO DA CORTONA, Pupil. Biblical Scene. Oil on canvas. 98 cm square. *82.38.4. Perugia, Italy.

277 Marriage of St. Catherine. Oil on canvas. 97 × 72 cm. *82.38.2. Perugia, Italy.

Italian, 18th Century

278 SANI, Alessandro. Interior. Oil on wood. 20.5 × 30 cm. 82.43.3. Paris, France. 2 Nov 81.

279 St. Paul the Apostle. Oil on canvas. 77 × 64 cm. 82.38.3. Perugia, Italy.

280 Female Saint. Oil on canvas. 47 × 39 cm. Looking to her right and with her hands crossed over her heart. *82.76.1. Florence, Italy. Jun 81.

281 Head of a Bearded Old Man. Oil on canvas. 46 × 35.5 cm. *82.76.2. Florence, Italy. Jun 81.

Italian, 19th Century

282 SIMONETTI, Ettore. In a Persian Market. Watercolor. 91.5 × 76.2 cm. Signed c/l: Ettore Simonetti Roma. *82.130.4. Sands Point, NY. 13 Apr 82.

283 SIMONETTI, Ettore. Versailles Court Scene, 1882. Watercolor. 91.5 × 76.2 cm. Signed l/r: Ettore Simonetti Roma 1882. *82.130.5. Sands Point, NY. 13 Apr 82.

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Italian, 20th Century

284 BOSA, Louis (b 1905). Evening on the North River. Oil on canvas. 44.5 × 69.9 cm. Signed l/r: Bosa. *82.130.6. Sands Point, NY. 13 Apr 82.

Polish, 20th Century

285 ADLER, Jankiel (1895-1949). The Rabbi's Last Hour, ca 1920. Oil on cardboard. 100 × 70 cm. 82.74.1. Lodz, Poland. 11 Jul 81.

286 HRYNKOSKI, Jan. Landscape, 1913. Oil on canvas. 58 × 50 cm. Signed and dated l/r: J. Hrynkowski 1913. 82.74.5. Lodz, Poland. 11 Jul 81.

Russian, 20th Century

287 JAWLENSKY, Alexei von (1864-1941). Grand Silence, 1918. Oil on cardboard. 36 × 27 cm. Signed l/l: A.J. *82.74.9. Lodz, Poland. 11 Jul 81.

288 JAWLENSKY, Alexei von (1864-1941). Head, 1931. Oil on cardboard. 43 × 33 cm. Signed l/l: A.J. and dated l/r: 31. *82.74.8. Lodz, Poland. 11 Jul 81.

289 JAWLENSKY, Alexei von (1864-1941). Landscape, 1918. Oil on cardboard. 36 × 27 cm. Signed l/l: A.J. *82.74.7. Lodz, Poland. 11 Jul 81.

290 JAWLENSKY, Alexei von (1864-1941). Meditations, 1936. Oil on cardboard. 25 × 17 cm. Signed l/l: A.J. *82.74.6. Lodz, Poland. 11 Jul 81.

Spanish, 20th Century

291 PICASSO, Pablo (1881-1973). La dame à la violette, 1901. Oil on canvas. 66.5 × 51 cm. Signed u/l. Ref: Zervos, 1954, vol 6, pl 383. *82.130.1. Sands Point, NY. 13 Apr 82.

Prints and Drawings

American, 20th Century

292 BELLOWS, George (1882-1925). Picnic up in Central Park. Etching. 61 × 76.2 cm. Inscribed and signed l/r: This proof is for Ted Ireland. George Bellows. No 70. 82.130.15. Sands Point, NY. 13 Apr 82.

293 PETERSEN, Will (b 1928). In the Woods, A Glow, 1977. Lithograph on Arches paper. 47 × 27.9 cm. AP. Published by Landfall Press, Chicago. Yellow, red, blue and black. *82.70. Edwardsville, Il. Feb-Mar 82.

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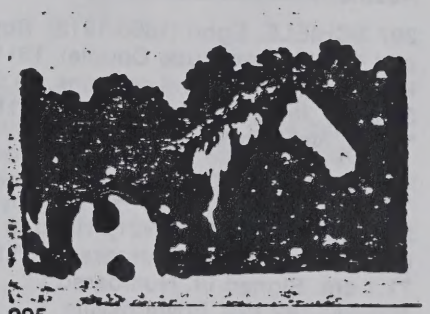
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294 RAY, Man (1890-1976). Paraphernalia, 1947. Ink drawing. 59.8 × 45.7 cm. Signed and dated l/l: Man Ray 1917. Titled in reverse l/r. *82.96. New York, NY. Feb 82.

295 WYETH, Jamie (b 1946). Moon and the Horse, 1978. Lithograph. 61 × 83.8 cm. Signed l/r: Jamie Wyeth. A.P. *82.128.12. Birmingham Township, Pa. 28 Mar 82.

296 WYETH, Jamie (b 1946). Rudolph Nureyev (two drawings), 1977. Pencil on paper. 82.128.8-9. Birmingham Township, Pa. 28 Mar 82.

Austrian, 20th Century

297 SCHIELE, Egon (1890-1918). Boy and Girl (Seated Nude Couple), 1911. Pencil, watercolor and gouache. 43.5 × 30.5 cm. Initialed and dated l/r: S.11. *82.36. New York, NY. Jan 82.

Dutch, 20th Century

298 APPEL, Karel (b 1921). Head in a Colorful Landscape. Lithograph. 55.9 × 71.1 cm. Signed l/r. Numbered l/l: 150/200. *82.129. Edwardsville, Il. Late Mar 82.

French, 19th Century

299 INGRES, Jean Auguste Dominique (1780-1867). Lutte érotique. Ref: Ingres, Dessinateur des Antiques d'après un album inédit recueilli par Boyer D'Agen, Librarie Delagrave, Paris, nd, pl 28. *82.37. New York, NY. 23 Feb 82.

German, 20th Century

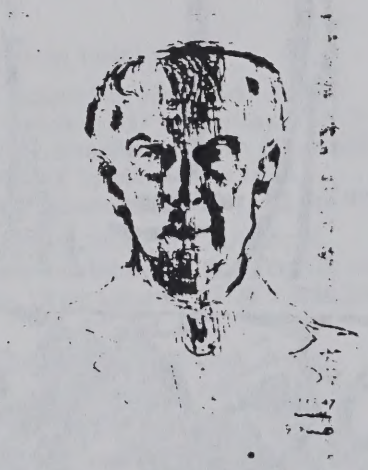
300 MARCKS, Gerhard (b 1889). Self Portrait, 1947. Pencil on paper. 30.2 × 27 cm. Dated, titled, and signed l/r: 1 III 47, himself, G. Marcks. *82.93. New York, N.Y. 16 Feb 82.

301 WUNDERLICH, Paul (b 1927). Der Ideologe und Seine Frau. Three color lithograph on Rives paper. 82.5 × 62 cm. *82.29.2. Hamburg, Germany. Fall 81.

302 WUNDERLICH, Paul (b 1927). Chneckenengel. Lithograph. 82.29.3. Hamburg, Germany. Fall 81.

303 WUNDERLICH, Paul (b 1927). Salomo VII 3. Colored lithograph. 60 × 145 cm. *82.29.4. Hamburg, Germany. Fall 81.

299



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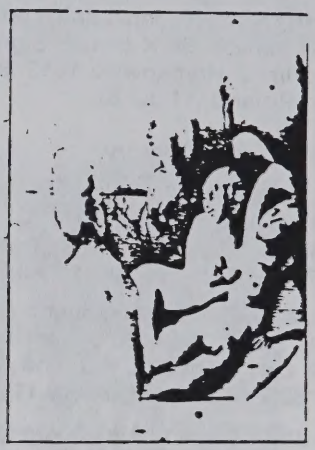
301

304 WUNDERLICH, Paul (b 1927). Suite d'Ingres– Le bain Turc I. Lithograph on Arches paper. 66 × 50 cm. *82.29.1. Hamburg, Germany. Fall 81.

Spanish, 20th Century

305 PICASSO, Pablo (1881-1973). Nude Seen from the Rear, 1906. Drawing. 58.4 × 40.6 cm. Signed and dated l/l: Picasso 1906. *82.94. Houston, Tx. Feb 82.



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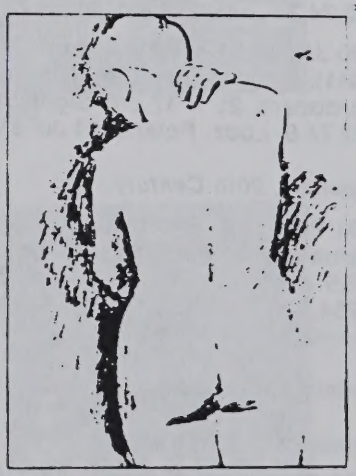


305

Sculpture

American, 19th Century

306 HARRIS. Elk Weathervane, 1860. Gold leaf paint under silver roof paint. Has some bullet holes. 81.340. South Newbury, Vt. 25 Apr 81.

307 HARRIS. Weathervanes (two), mid-19th c. A bull and a ram. Gold leaf under bright gold paint. 81.341.1-2. Newbury, Vt. 25 Apr 81.

308 SARGENT, John Singer (1856-1925). Standing Female. Bronze on marble base. H 29.2 cm. Signed:JSS. Stands on her toes with her legs crossed and her arms raised above her head. *82.19.2. Bridgeport, Ct. 25 Jun 81.

American, 20th Century

309 BENTON, Suzanne (b 1936). Windspirit. Steel. H 33 cm. Marked: 353. *82.108.6. New York, NY. 22 Nov 81.

310 BENTON, Suzanne (b 1936). Moroccan Woman. Steel. H 26.7 cm. Marked: 393. *82.108.5. New York, NY. 22 Nov 81.

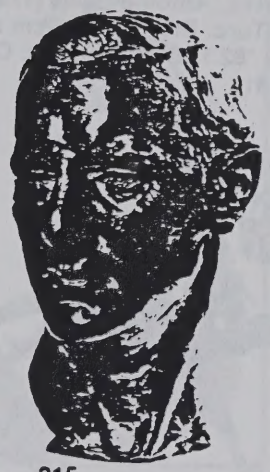
311 BENTON, Suzanne (b 1936). Hand at the End of a Pipe. Nickel silver on steel. L 55.9 cm. Marked: 182. *82.108.1. New York, NY. 22 Nov. 81.

312 BENTON, Suzanne (b 1936). Persephone. Bronze on steel. H 57.8 cm. Marked: 495. Double mask, one side open, the other closed and modeled, joined to each other with a webbing of metal. Entire piece is brazed in bronze. 82.108.2. New York, NY. 22 Nov 81.

313 BENTON, Suzanne (b 1936). Delilah. Bronze and steel. H 53.3 cm. Marked: 498. Eyes, mouth and part of chin are bronze; the rest is copper-coated steel. Metal rays extend from the top. 82.108.3. New York, NY. 22 Nov 81.

314 BENTON, Suzanne (b 1936). Peyot. Steel. H 15.2 cm. Marked: 389. Trapezoidal face with a chain hanging from the two wider upper corners. 82.108.4. New York, NY. 22 Nov 81.

315 DAVIDSON, Jo (1883-1952). Portrait of Ralph Pulitzer. Bronze on a black marble base. Bronze approx h 35.6 cm, base approx h 30.5 cm. Signed. *82.67.2. Boston, Ma. 11 Mar 82.



315

316 FRENCH, John. Mountain Goat. Bronze on walnut base. No 3/10. 81.363.3. Patagonia, Az. Spring 81.

317 KING, William (b 1925). Two Figure. Bronze on a marble base. 17.8 × 10.2 cm. *82.19.1. Bridgeport, Ct. 25 Jun 81.

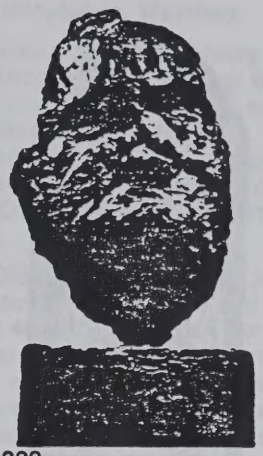
318 LENNBERG, Roy. Buffalo. Wood. Approx l 25.4 cm. 81.363.1. Patagonia, Az. Spring 81.

319 LENNBERG, Roy. The Law. Bronze on walnut base. Approx l 30.5 cm. No 3/20. Mounted lawman. 81.363.2. Patagonia, Az. Spring 81.

320 POOLE, Gail. On the Trail. Bronze on walnut base. Approx 35.6 × 30.5 cm. No 2/15. Three Indians in loin cloths carrying spears, central figure crouched down. 81.363.4. Patagonia, Az. Spring 81.

321 REMINGTON, Frederic (1861-1909). Bronco Buster, 1895. Bronze. 61 × 50.5 × 28 cm. Impressed in the top surface at the rear of the horse: Cast by Henry Bonnard Bronze Company, New York, 1895. On the back of the vertical base: Copyright 1895 by Frederic Remington. Numbered on vertical rim beneath the base: R13. *82.49. Columbia, SC. 11 Mar 82.

322 VON RINGELHEIM, Paul. Dr. H. Bronze. Approx h 83.8 cm including base. Edition of 2, both castings stolen. *82.102.3-4. New York, NY. Early 82.



322

323 VON RINGELHEIM, Paul. Mitch Miller. Bronze. Approx h 94 cm including base. Edition of 2, both castings stolen. *82.102.1-2. New York, NY. Early 82.

323

French, 13th Century

324 Virgin and Child Enthroned. Polychromed wood. H 60 cm. *81.308. Cazeres (Haute-Garonne), France. Jun 81.

French, 16th Century

325 Our Lady of Sorrows. Polychromed wood. H 80 cm. Standing figure with her hands clasped on her heart. *81.339.4. Montiers (Oise), France. 3 Mar 81.

324

326 St. John. Polychromed wood. H 80 Standing figure looking upward large hands, the right one raised up ear his chin in a gesture of petition. *81.339.3. Montiers (Oise), France. 3 Mar 81.

327 Christ Crucified. Polychromed wood. H 95 cm. Figure from a crucifix with arms missing. *81.339.2. Montiers (Oise), France. 3 Mar 81.

328 Pietà. Polychromed wood. H 70 cm. Parts of Christ's limbs broken off. *81.339.1. Montiers (Oise), France. 3 Mar 81.

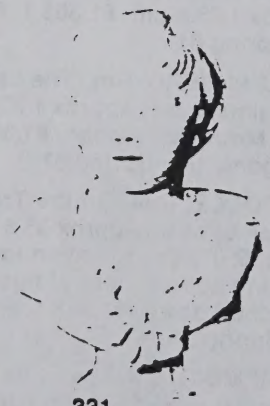
329 John the Baptist. Polychromed wood. H 87 cm. *82.15. Mortemart-Limoges (Haute Vienne), France. 11 Jul 81.

French, 18th Century

330 BARYE, Antoine-Louis (1795-1875). Cheval Turc. Bronze. 29.2 cm square. Signed. *82.19.3. Bridgeport, Ct. 25 Jun 81.

330

331 HOUDON, Jean-Antoine (1741-1828). Bust of a Child. Base inscribed: E.M.P. Moreau de Vormes. Née le 14 Mai 1786. *82.44.1. Paris, France. 21 Mar 81.



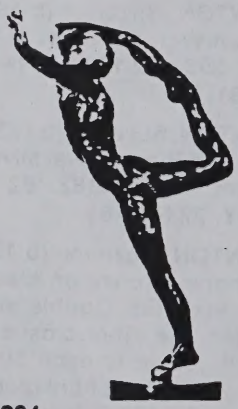
331

332 MAILLOL, Aristide (1861-1944). Seated Nude. Bronze on a marble base. 22.9 × 15.2 cm. Signed rear: M. *82.19.6. Bridgeport, Ct. 25 Jun 81.

333 RODIN, Auguste (1840-1917). Vieillard suppliant. Bronze. L 34.3 cm. Signed. *82.19.5. Bridgeport, Ct. 25 Jun 81.

333

334 RODIN, Auguste (1840-1917). Movement of the Dance. Bronze. 29.8 × 22.9 cm. *82.19.4. Bridgeport, Ct. 25 Jun 81.



334

French, 20th Century

335 DEGAS, Hilaire Germain Edgar (1834-1917). Standing Horse. Bronze. 29 × 38 cm. Incised signature. Stamped: Cire perdue A.A. Hebrard. No 38B. Ref: John Rewald, Degas Sculpture, Harry N. Abrams, Inc., NY, 1956. p141, pl 6. *81.305. Bedford, NY. 5 Dec 78.

336 DUCHAMP-VILLON, Raymond (1876-1918). Maggy, 1912. Bronze with a black patina. 72.7 × 34.3 × 39.4 cm. No 8/8. *82.33. Carbondale, Il. 31 Dec 81.

337 ERTE (Romain de Tirtoff, b 1892). Firebird. Bronze. H 41.1 cm. No on base: 95/250. *82.103. Philadelphia, Pa. Early 82.

338 RENOIR, Pierre Auguste (1841-1919). Maternité, 1916. Bronze. 54.5 × 21.5 cm. Signed: Renoir, 9/20 with workshop stamp. No 9/20. *82.74.14. Lodz, Poland. 11 Jul 81.

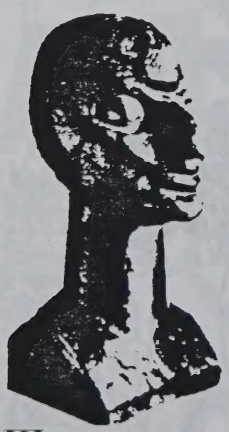
Italian, 16th Century

339 The Virgin of the Annunciation and The Angel of the Annunciation. Polychromed wood. Virgin h 118 cm, base 50 × 35 cm. Angel h 120 cm, base 50 × 35 cm. *81.299.1-2. Camporeggiano (Perugia), Italy. 4 Sep 80.

340 Goddess Diana. Bronze with dark marble base. H 85.1 cm; base diam approx 15-20 cm. Classical nude, balanced on one leg with a trumpet to her mouth at an upward angle. She stands on a symbolic face that is blowing air upward. On the bottom is classification no. 63.3b.62. 81.357. Norman, Ok. Spring 81.

Spanish, 20th Century

341 PICASSO, Pablo (1881-1973). Standing Female, 1947. Bronze with dark brown patina. H 8.6 cm. Signed and numbered: 5/10. 82.19.7. Bridgeport, Ct. 25 Jun 81.



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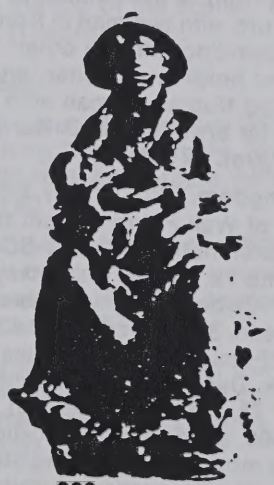

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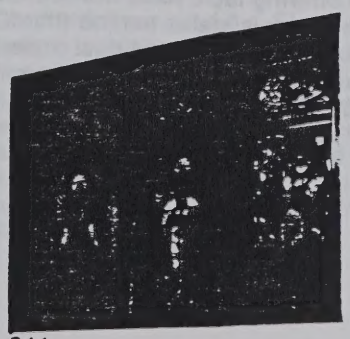


344

Clocks, Timepieces, Watches

342 American, early 19th Century. Banjo Clock. Mahogany with gilding. 81.3 × 25.4 cm. Brass bird finial over circular dial with floral eglomise panel. Rectangular hinged door with eglomise panel depicting a horse drawn coach. *82.48.1. Cold Spring Harbor, NY. 13 Feb 82.

343 DUBOIS, D.F., Paris. Louis XVI Mantel Clock. White marble and ormolu. H 40 cm. Case is an upright rectangular design with oval urn surmount, conventional bead and foliage borders with applied foliage arabesques, the side lug handles of laurel garlands, on turned feet. Enamelled dial and striking movement. 81.97.5. London, England. Spring 81.

Glass

344 McPHEARSON STUDIO. Boston, Ma. Stained Glass Windows, ca 1880. All were taken from the Gov. Oliver Ames Mansion, Boston, Ma. Four stairwell windows depicting a king, queen, and two urns with flowers, 127 × 61 cm each; Fifteen second floor transoms, 113 × 112 cm (3), 100 × 112 cm (3), 85 × 112 cm (7), 52 × 112 cm (2); Three second floor mezzanine windows in a jeweled and floral design 121.9 × 91.4 cm (2), 91.4 × 30.5 cm (1); One third floor window, 85.4 × 101 cm; Four ground floor stairwell windows in a star and stylized geometric pattern, 61 × 45.7 cm (3), 56 × 45.7 cm (1). *82.58.1-27. Boston, Ma. 11 Aug 81.

Icons

345 Russian, 18th Century. Life of Christ. On wood. Approx 30.5 × 25.4 cm. Contains about sixteen scenes from the Life of Christ. 82.130.12. Sands Point, NY. 13 Apr 82.

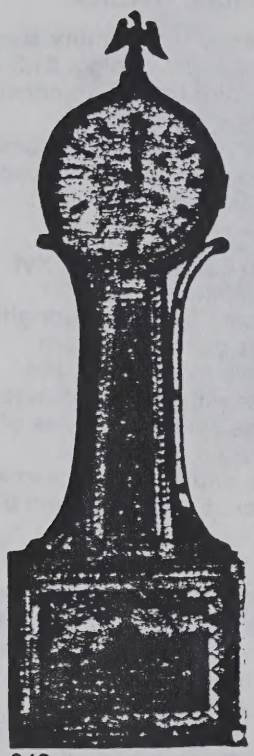
Rugs, Carpets

346 Kayseri (Turkey). Carpet. Silk. 187 × 117 cm. Beige ground and all over design. 81.97.6. London, England. Spring 81.

Tapestries

347 Aubusson. The Return of Ulysses. 290 × 500 cm. *82.44.3. Paris, France. 21 Mar 81.

Antiquities



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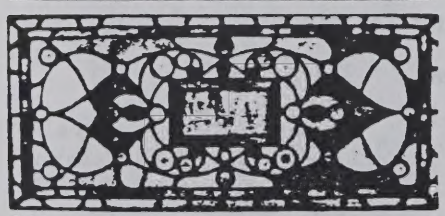

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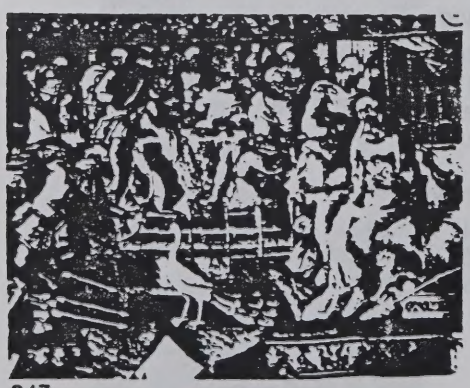


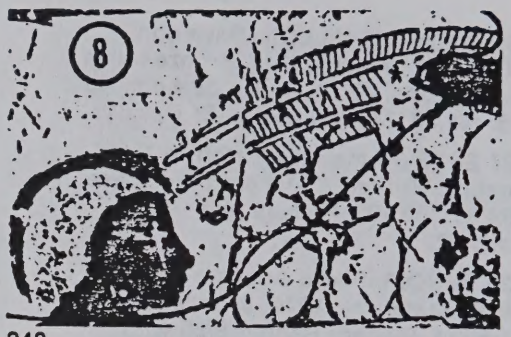
347

Egyptian

348 New Kingdom, 18th Dynasty. Fragment of Wall Painting from the Tomb of Haremheb (1413-1365 BC), Theban tomb 78. Scene 5: Brother of Haremheb and other Offering Bringers. Fresco. 22 × 20 cm. Ref: Von Annelies und Artur Brack, Das Grab des Haremheb: Theben Nr 78. Mainz, Philipp von Zabern, 1980, pl 38b. Missing portion is from the far left, lower register: the head of an offering bringer. Two feathers are seen to the right of the head. *81.388.5. Kurna (Thebes), Egypt. 19 Jan 81.

349 New Kingdom, 18th Dynasty. Two Fragments of Wall Painting from the Tomb of Haremheb (1413-1365 BC), Theban tomb 78. Scene 8: Survey of the Management and Tribute with Nubian Women. Fresco. 76 × 60 cm overall. Ref: Von Annelies und Artur Brack. Das Grab des Haremheb: Theben Nr 78. Mainz, Philipp von Zabern, 1980, pl 47a. Missing portions are from the lower two registers, at right: a man standing carrying an urn with two men in front of him– one standing and the other kneeling and holding a pitcher; and a bare-breasted Nubian woman who is raising her far arm. *81.388.3. Kurna (Thebes), Egypt. 19 Jan 81.

350 New Kingdom, 18th Dynasty. Four Fragments of Wall Painting from the Tomb of Haremheb (1413-1365 BC), Theban tomb 78. Scene 11: Survey of the Trip to Abydos and the Funeral March. Fresco. 32 × 29 cm, 47 × 43 cm and 43 × 27 cm. Ref: Von Annelies und Artur Brack. Das Grab des Haremheb: Theben Nr 78. Mainz, Philipp von Zabern, 1980, pl 55. Missing portions are: female mourners (upper register), a procession of men carrying furniture (upper register, right); a man standing beside an offering table piled with fruit, with three papyrus stalks behind (third register, far right); and individual male figures carrying furniture (third register, center). *81.388.4 and 6. Kurna (Thebes), Egypt. 19 Jan 81.



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350a

350c

350b

350d

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351 New Kingdom, 18th Dynasty. Fragment of Wall Painting from the Tomb of Haremheb (1413-1365 BC), Theban tomb 78. Scene 14: Section of the Mouth Opening. Fresco. 53 × 41 cm overall. Ref: Von Annelies und Artur Brack. Das Grab des Haremheb: Theben Nr 78. Mainz, Philip von Zabern, 1980, pl 68b. Four men standing in a double line hauling a rope (upper left). *81.388.2. Kurna (Thebes), Egypt. 19 Jan 81.

352 New Kingdom, 18th Dynasty. Fragment of Wall Painting from the Tomb of Haremheb (1413-1365 BC), Theban tomb 78. Scene 16: Birdcatcher Ptahmes and the Family of Pelicans. Fresco. 41 × 37 cm overall. Ref: Von Annelies und Artur Brack. Das Grab des Haremheb: Theben Nr 78. Philipp von Zabern, 1980, pl 24b. Ptahmes is kneeling on one knee and holding his right hand up while his left is held to his mouth. Four pelicans walk in a line in front of him. A frieze of hieroglyphics spans the top of the scene. *81.388.1. Kurna (Thebes), Egypt.

Etruscan

353 Etruscan, 5th Century BC. Crouching Dog Ornament. Silver. H 80 mm. *82.46.3. Amsterdam, Netherlands. 12 Feb 80.

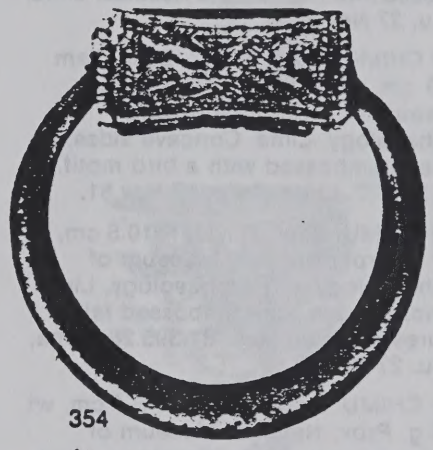
354 Etruscan, 5th Century BC. Ring. H 3.5 cm. Decorated with a removable stone setting. *82.46.2. Amsterdam, Netherlands. 12 Feb 80.

355 Etruscan, 5th Century BC. Hairpins (two). Silver. L 9.8 and 8.3 cm. *82.46.1 a-b. Amsterdam, Netherlands. 12 Feb 80.

Roman

356 Gallo-Roman. Goddess of Silence. Gold. H 3.3 cm, wt 4.8 g. Standing nude female with her right hand raised to her lips, her left resting behind her hip. Her hair is pulled back in a chignon and she wears a tiara. A ring is soldered to her back with another ring passing through it to enable the piece to be worn as a pendant. *81.98.16. Morlaix (Finistère), France. 14 Jan 81.

353



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355 356

Pre-Columbian

357 CHIMU. Bird-shaped Vessel. Silver with applications of gold. 13 × 12.4 cm, base diam 7 cm, wt 237 g. Prov: National Museum of Anthropology and Archaeology, Lima. *81.395.18. Lima, Peru. 27 Nov 81.

358 CHIMU. Bowl. Silver. H 7.6 cm, wt 112.5 g. Prov: National Museum of Anthropology and Archaeology, Lima. Concave base with two parallel circles pressed into the edge. *81.395.26. Lima, Peru. 27 Nov 81.

359 CHIMU. Bowl. Silver. Base diam 14.6 cm, wt 86.5 g. Prov: National Museum of Anthropology and Archaeology, Lima. Concave sides, base is embossed with a bird motif. *81.395.27. Lima, Peru. 27 Nov 81.

360 CHIMU. Bowl. Silver. H 10.5 cm, wt 157 g. Prov: National Museum of Anthropology and Archaeology, Lima. Concave base, four embossed feline figures on the sides. *81.395.28. Lima, Peru. 27 Nov 81.

361 CHIMU. Bowl. Silver. H 5.4 cm, wt 156 g. Prov: National Museum of Anthropology and Archaeology, Lima. Double bottom, embossed with tadpoles on the outside and edge. *81.395.29. Lima, Peru. 27 Nov 81.

362 CHIMU. Conch-shaped Vessel. Silver. H 18 cm, wt 210.5 g. Prov: National Museum of Anthropology and Archaeology, Lima. Both spouts are broken. *81.395.31. Lima, Peru. 27 Nov 81.

363 CHIMU. Double-spout and Bridge Vessel. Silver with gold inlays. 25 × 11.4 cm, wt 235 g. Prov: National Museum of Anthropology and Archaeology, Lima. Half of lower body missing and one spout broken. *81.395.30. Lima, Peru. 27 Nov 81.

364 CHIMU. Double-spout and Bridge Vessel. Silver. H 10 cm, wt 62 g. Prov: National Museum of Anthropology and Archaeology, Lima. Broken spouts. Part of the lower half of the body is missing. *81.395.32. Lima, Peru. 27 Nov 81.

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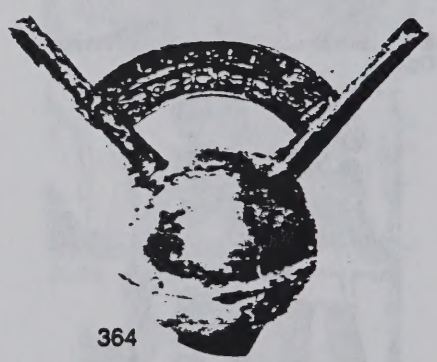
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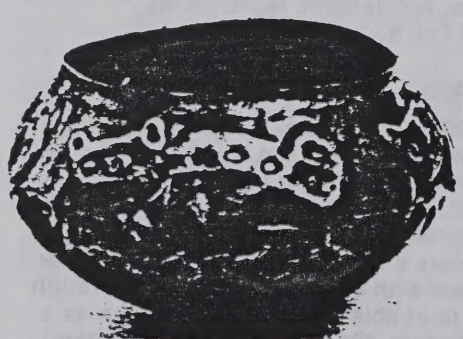
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363

365 CHIMU. (Lambayeque, Peru). Ear Ornament. Gold. Total l 10.8 cm, wt 58 g. Prov: National Museum of Anthropology and Archaeology, Lima. Embossed gold disc with bird, fish, lake and headdress depicted in center. Small gold beads soldered along circumference. Stem also decorated. *81.395.2. Lima, Peru. 27 Nov 81.

366 CHIMU. Goblet. Gold. Wt 75 g. Prov: National Museum of Anthropology and Archaeology, Lima. Cylindrical goblet with lip. Face has hooked nose or beak, rows of semicircular embossing above and below. *81.395.9. Lima, Peru. 27 Nov 81.

367 CHIMU. Goblet. Gold and silver. H 10.2 cm, base diam 5.9 cm, wt 115 g. Prov: National Museum of Anthropology and Archaeology, Lima. Straight-sided widening towards rim which is covered with gold. Near rim, embossed motif of four heads with headdresses. *81.395.19. Lima, Peru. 27 Nov 81.

368 CHIMU. Goblet. Gold and silver. H 12.3 cm, base diam 6.4-6.7 cm, wt 12.5 g. Prov: National Museum of Anthropology and Archaeology, Lima. On a trapezoidal base, the edge is covered with hammered gold. *81.395.21. Lima, Peru. 27 Nov 81.

369 CHIMU. Goblet. Silver. H 13.4-14.4 cm, approx base diam 8 cm, wt 92.5 g. Prov: National Museum of Anthropology and Archaeology, Lima. In the shape of a human head, with a beak nose. *81.395.33. Lima, Peru. 27 Nov 81.

370 CHIMU. Goblet. Silver. H 15.7 cm, base diam 7.9 cm, wt 84.5 g. Prov: National Museum of Anthropology and Archaeology, Lima. In the shape of a human head with a beak nose. *81.395.34. Lima, Peru. 27 Nov 81.

371 CHIMU. Rattle. Gold. Total l 43 cm, wt 332.2 g. Prov: National Museum of Anthropology and Archaeology, Lima. Engraved and perforated cylinder with human and animal motifs. Ends can be dismantled. *81.395.5. Lima, Peru. 27 Nov 81.

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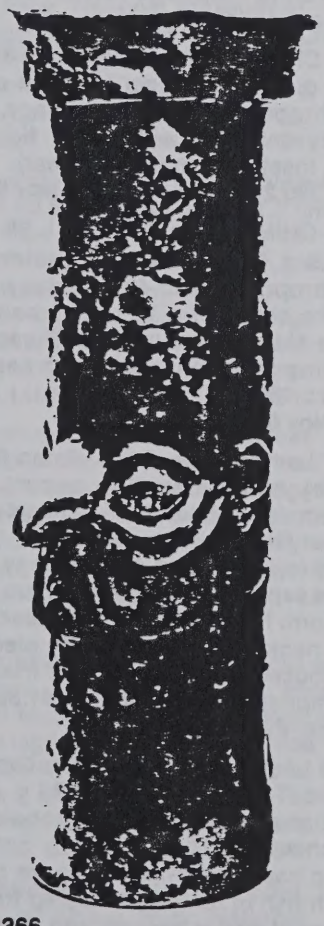

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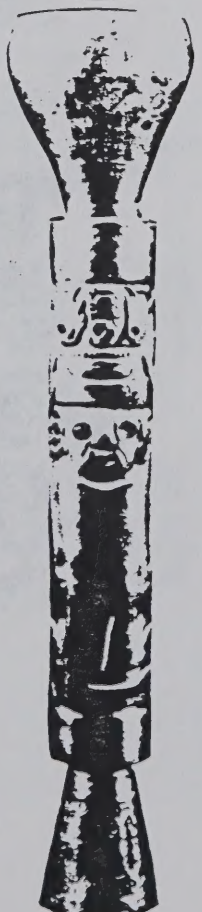

374-5

372 CHIMU. Rattle. Gold. Total I 37.5 cm, wt 303 g. Prov: National Museum of Anthropology and Archaeology, Lima. Perforated cylinder with snake, fish, bird and human motifs, also present on vase and goblet at either end. Joint between vase and cylinder has been repaired. *81.395.6. Lima, Peru. 27 Nov 81.

373 CHIMU. Rattle. Silver. L 48.2 cm, wt 449.6 g. Prov: National Museum of Anthropology and Archaeology, Lima. Engraved and perforated cylinder, slightly cracked, with human and animal motifs. *81.395.22. Lima, Peru. 27 Nov. 81.

374 CHIMU. Rattle. Silver. L 48.3 cm, wt 485 g. Prov: National Museum of Anthropology and Archaeology, Lima. Has five protruding horizontal bands with cone-shaped pendants. *81.395.23. Lima, Peru. 27 Nov 81.

375 CHIMU. Rattle. Silver. L 49.8 cm, wt 428 g. Prov: National Museum of Anthropology and Archaeology, Lima. Body embossed with human figure and fish inset with mother-of-pearl. *81.395.24. Lima, Peru. 27 Nov 81.

376 CHIMU. Vessel. Silver. L 25 cm, wt 112.5 g. Prov: National Museum of Anthropology and Archaeology, Lima. In the shape of a Totora-horse boat, a type of boat used in Lake Titicaca. Man is lying prone on vessel, with head held erect. *81.395.25. Lima, Peru. 27 Nov 81.

377 Lambayeque, Peru (Batan Grande style). Armor Plate (five pieces). Gold laminated copper. H 94.1 cm, wt 230.6 g. Prov: National Museum of Anthropology and Archaeology, Lima. Five separate pieces sewn onto canvas to form front, with semi-circular cut-out for neck, and two shoulder pieces. Embossed with circles and triangles comprising scroll motifs. *81.395.1. Lima, Peru. 27 Nov 81.

378 Lambayeque, Peru. Ear Ornament. Gold. Total I 16.2 cm, wt 83 g. Prov: National Museum of Anthropology and Archaeology, Lima. Slightly concave disc has 3-dimensional figure of bird with fish in its beak soldered to center. Edge of disc is beaded, and stem is also decorated. *81.395.3. Lima, Peru. 27 Nov 81.

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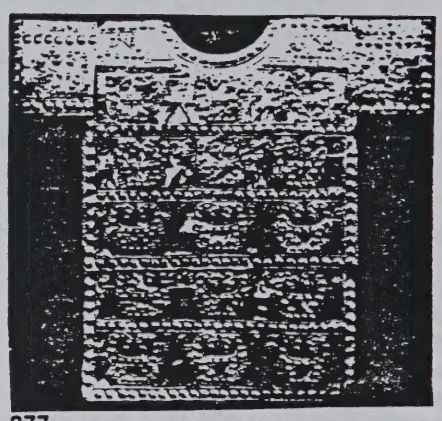

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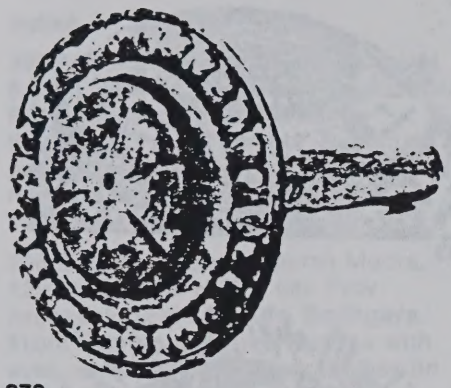

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379 Lambayeque, Peru. Ear Ornament. Gold. H 5 cm, wt 14 g. Prov: National Museum of Anthropology and Archaeology, Lima. Central disc bordered by 28 tiny gold balls which are in turn surrounded by gold wire. Stem is smooth. Trefoil-shaped turquoise encrustation fell off during robbery. *81.395.4. Lima, Peru. 27 Nov 81.

380 Lambayeque, Peru. Goblet-shaped Rattle. Gold and silver. H 15.5 cm, base diam 5.1 cm, wt 96 g. Prov: National Museum of Anthropology and Archaeology, Lima. Double-bottomed with chequered sections of silver and gold containing an embossed head with headdress. *81.395.20. Lima, Peru. 27 Nov 81.

381 Lambayeque, Peru. Kero Vessel. Gold. H 21.4 cm, base diam 11.5 cm; wt 420 g. Prov: National Museum of Anthropology and Archaeology, Lima. Straight-sided goblet, widening towards top with three embossed figures, band of step motifs atop. *81.395.13. Lima, Peru. 27 Nov 81.

382 Lambayeque, Peru. Kero Vessel. Gold. H 20.8 cm, base diam 11.3 cm, wt 585 g. Prov: National Museum of Anthropology and Archaeology, Lima. Straight-sided goblet widening at top with four winged figures wearing headdresses. Bands of embossed spheres encircle top and bottom. *81.395.14. Lima, Peru. 27 Nov 81.

383 Lambayeque, Peru. Necklaces (two). Gold. Wts 62 and 52 g. Prov: National Museum of Anthropology and Archaeology, Lima. One is composed of twenty-four small spheres of varying diameters, the other is composed of twenty-one spheres. *81.395.7-8. Lima, Peru. 27 Nov 81.

384 Lambayeque, Peru. Pin. Gold with turquoises. L 18 cm, wt 13.3 g. Prov: National Museum of Anthropology and Archaeology, Lima. Top of pin has embossed two-faced head, below which is a disc with embossed radial lines. Only four turquoises remain. *81.395.15. Lima, Peru. 27 Nov 81.

385 Lambayeque, Peru. Pin. Gold. L 16.7 cm, wt 12.3 g. Prov: National Museum of Anthropology and Archaeology, Lima. Top has profiles of two-faced heads with embossed conical headdresses. *81.395.16. Lima, Peru. 27 Nov 81.

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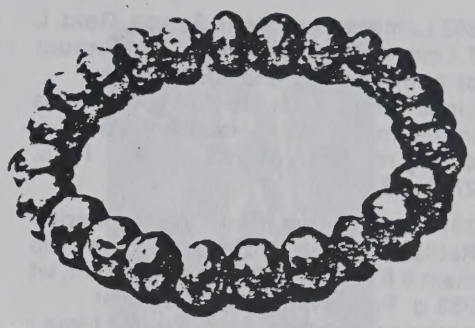

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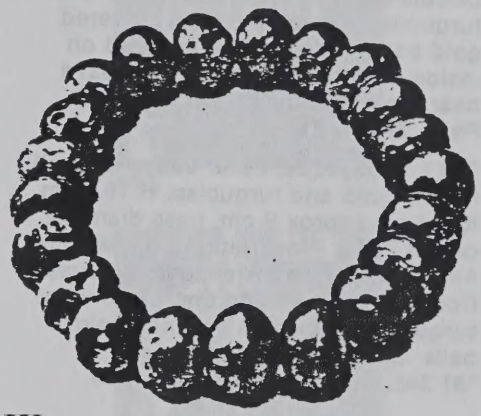

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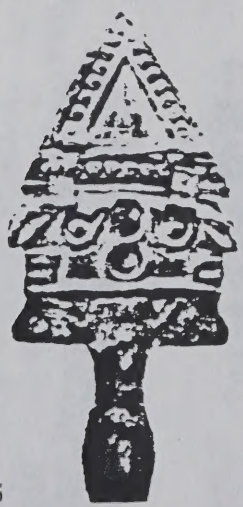
Ethnographic Objects

386 Lambayeque, Peru. Spoon. Gold. L 7.1 cm, wt 7.2 g. Prov: National Museum of Anthropology and Archaeology, Lima. Straight flat stem of spoon ends in half-moon motif. Head broken off during robbery. *81.395.17. Lima, Peru. 27 Nov 81.

387 Lambayeque, Peru. Vessel-shaped Rattle. Gold and turquoise. H 16 cm, top diam 8.6 cm, base diam approx 5 cm, wt 283 g. Prov: National Museum of Anthropology and Archaeology, Lima. Double-bottomed and encrusted with turquoises circled by small soldered gold balls. Frog motif embossed on inside bottom. Step motif embossed near rim in band. *81.395.11. Lima, Peru. 27 Nov 81.

388 Lambayeque, Peru. Vessel-shaped Rattle. Gold and turquoise. H 16.3 cm, top diam approx 9 cm, base diam 5.2 cm, wt 278 g. Prov: National Museum of Anthropology and Archaeology, Lima. Double-bottomed and encrusted with turquoises encircled by small gold balls. Base has six perforations. *81.395.12. Lima, Peru. 27 Nov 81.



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American Indian

389 NAVAJO INDIAN (Marie N. Shorty). Yei Rug, 1976. 191.8 × 152.4 cm. *82.17. Boulder, Co. 17 Oct 81.

390 PAIUTE INDIANS (Basin/Plateau). Coiled Basket. Bead. Rim diam 22.9 cm, d 2.54 cm. Oval-shaped. 82.50.4. Austin, Tx. Feb 82.

391 PAIUTE INDIANS (Basin/Plateau). Coiled Basket. Bead. Rim diam 2.54, d 1.9 cm. 82.50.5. Austin, Tx. Feb 82.

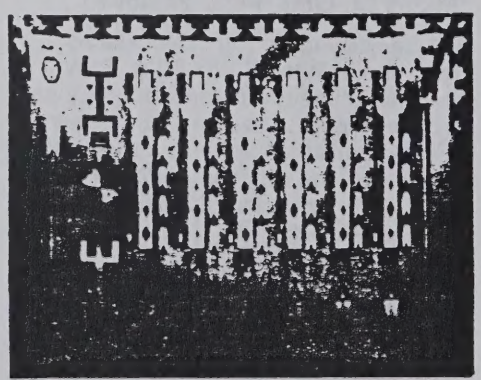
392 PAIUTE INDIANS (Basin/Plateau). Coiled Basket. Bead. Rim diam 7 cm, d 5.1 cm. *82.50.6. Austin, Tx. Feb 82.

393 PAPAGO INDIANS (Southwest). Coiled Basket with Hinged Lid. Lid diam 10.2 cm. Dark brown turtle design on lid. Handle is missing. *82.50.7. Austin, Tx. Feb 82.

394 POMO INDIANS (California). Coiled Basket. Feathers with abalone shells. Approx diam 20.3 cm. *82.50.1. Austin, Tx. Feb 82.

395 POMO INDIANS (California). Coiled Basket. Feathers with abalone shells. Approx diam 20.3 cm. *82.50.2. Austin, Tx. Feb 82.

396 POMO INDIANS (California). Coiled Basket. Feather and abalone shells. Approx diam 20.3 cm. *82.50.3. Austin, Tx. Feb 82.



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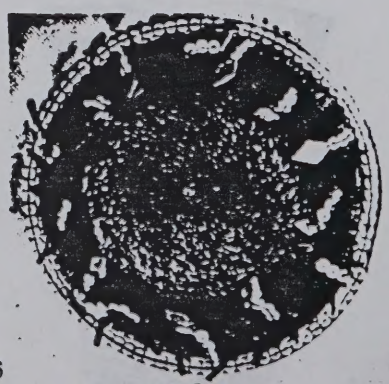

396

Indian

397 Avalokitesvara, 11th c. Bronze. H 8.6 cm. Inscription on front of pedestal. Prov: Archaeological Museum, Bodhgaya. From Fatehpur. Seated on a pedestal, holding a lotus flower in left hand. *81.411.3. Bodhgaya, India. 15 Oct 81.

398 Buddha in Bhumisparsa Mudra, 12th c. Bronze. H 27.6 cm. Prov: Archaeological Museum, Bodhgaya. From Fatehpur. Seated Buddha with eyes, urna and signs of greatness on palm and feet in silver. *81.411.1. Bodhgaya, India. 15 Oct 81.

399 Maitreya in Dharmacakra Mudra, 11th c. Bronze. H 21.6 cm. Prov: Archaeological Museum, Bodhgaya. From Fatehpur. Eyes, three round hair pins in floral design, and a sign of greatness on the right foot are all silver. *81.411.2. Bodhgaya, India. 15 Oct 81.

400 Vishnu, 11th c. Bronze. H 18.4 cm. Prov: Archaeological Museum, Bodhgaya. From Fatehpur. Four-armed Vishnu stands on a lotus placed on a rectangular pedestal. His lower left hand is missing from the wrist. He is flanked by two female figures and at the right of the pedestal is a third kneeling figure. *81.411.5. Bodhgaya, India. 15 Oct 81.

401 Vishnu, 12th c. Bronze. H 17.8 cm. Inscription on the front of the pedestal. Prov: Archaeological Museum, Bodhgaya. From Fatehpur. Middle of the forehead, eyes and other ornaments in silver inlay. Right hand missing from the wrist and left arm from the elbow. Standing in an arched halo, flanked by female dieties. Portions of the left side of the halo and the base of the pedestal are broken off. *81.411.4. Bodhgaya, India. 15 Oct 81.

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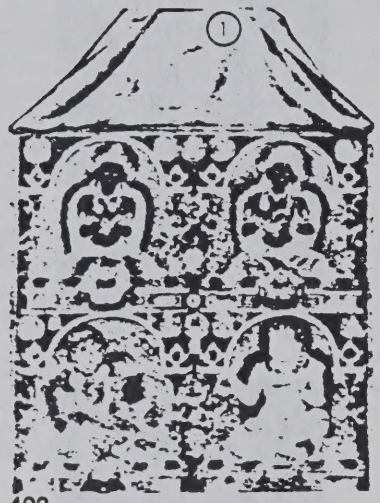
Miscellaneous

Nepalese

402 Paintings (three), 17th c. 90 × 69 cm. *82.68.1-3. Katmandu, Nepal. 26 Aug 81.



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Arms and Armor

403 French. Cannons (two), 1794. Brass. L 1 m, circumference at breech 46 cm, circumference at mouth 30.5 cm, wt 76.2 kg. Both marked at the breech end: Lecourant à Rennes en Germinal 3éme année Republicaine. *82.54.1-2. Penzance, England. 13 Jul 81.

Books and Manuscripts

404 Italian, 15th Century. Antiphonal. On parchment. Page size 32.5 × 37.5 cm. An illuminated manuscript by the Sacche Fathers, containing the score for a musical composition entitled: Chorale B. It has 239 pages and is bound in leather. *82.45. Prato (Firenze), Italy. 7 Jul 81.

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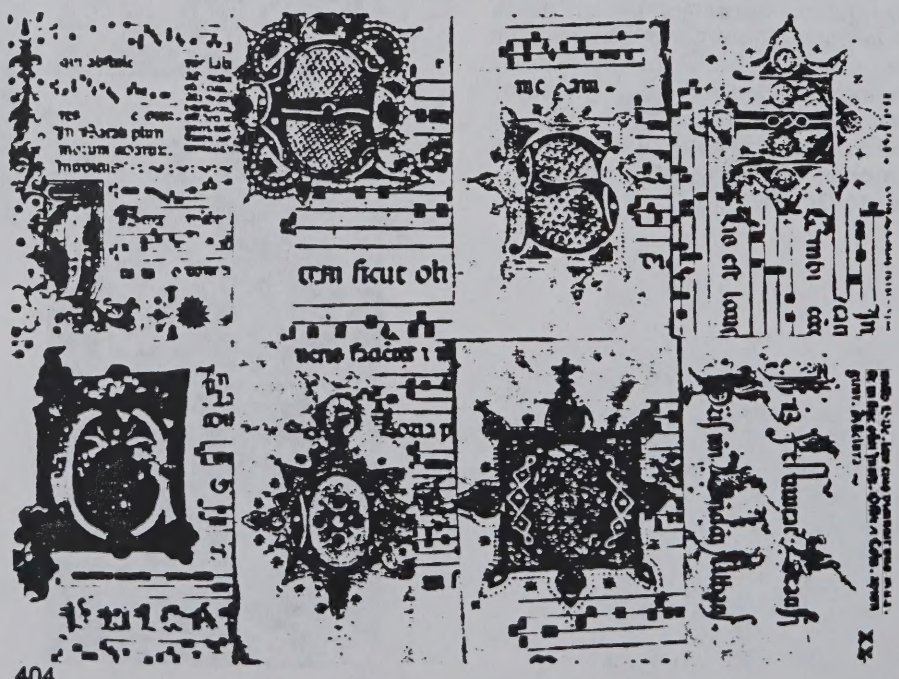

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O'Boyle Collection Recovered

The entire collection of Pre-Columbian artifacts stolen from the New York office of William O'Boyle was recovered on March 23 from a locker in Grand Central Station (*SAA*, Nov 81, nos 1-37). The police recovered the collection, stored in three boxes, after insurers received a call from an attorney who stated that he represented an unnamed client who had given him the key to the locker. Other than slight damage to one piece, the collection was intact.